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JOSÉ VIANNA DA MOTTA, the eminent Portuguese pianist, has been engaged by Manager R. E. Johnston for an American tour next season. Da Motta is a resident of Berlin, and his many friends and admirers in this city are glad to know of his engagement.

As the greatest pupil of Hans von Bülow and the only really great instrumentalist that Portugal has produced, Da Motta is an interesting personality. Although he studied with Franz Liszt, the artist claims that he owes more to Bülow than to anyone else.

In his book "Studien bei Hans von Bülow" (published by Friedrich Luckhardt, Berlin and Leipsic), Da Motta has given the world a valuable pedagogic work, with detailed illustrations of Bülow's method of teaching the standard classical works, especially those of Bach, Beethoven and Brahms.

José Vianna da Motta is a great artist. His success with his recitals here last winter was one of the few big triumphs of the season. His technic is remarkable for clearness, evenness and certainty. His tone is round, full and of exquisite quality in pianissimo, and never hard, even in the most thundering fortissimo. His musicianship is of the highest order, and it is little wonder that Bülow once said of him: "Da Motta is so musical that he can turn even the unmusical piano into music."

When Da Motta interprets the classics he compels the admiration of every musician, so artistic and so full of esprit are his readings. At the same time he can play a virtuoso show piece with such wonderful execution and such brilliancy as almost invariably to create a furore. One of the most brilliant virtuoso performances I ever heard was Da Motta's playing of Liszt's "Les Patineurs" from Meyerbeer's "Prophet."

As the only great newcomer thus far announced for next season (De Pachmann, d'Albert, Hofmann, Ysaye, Kreisler and Hekking have all been heard in America before) Da Motta's tour will have the added charm of novelty for Americans.

Henriette Sontag's tragic end fifty years ago now is recalled in the German press. She died of the cholera June 17, 1854, age forty-eight, in Mexico, while on a tour of America.

Sontag's career was a brilliant one. She was born at Koblenz on the Rhine January 3, 1806. Her parents were actors, and she made her vocal début while yet a mere child. She studied singing in Prague, and her first serious appearance in opera was there at the age of fifteen. Her success was enormous. From Prague Sontag went to Vienna, where she appeared in German and Italian opera. She attracted the attention of Beethoven, who had her sing the soprano solo in the first performance of his "Ninth" symphony. Beethoven himself drilled her in the part.

In 1824 Sontag sang in Leipsic and Berlin in Weber's "Freischütz" and "Euryanthe." In Berlin her success was so great that she was engaged for the Royal Opera by special request of the King. She received 6,000 thalers salary (which was an unheard of sum in those days, 1824, for

a young singer still in her teens, with six months' leave of absence and a yearly benefit performance, of which she received the gross receipts. She had to sing but twice a week, and could choose her own roles. For performances in Potsdam she had "a carriage drawn by four horses for her own private use." In 1826 she conquered Paris, put Catalani in the shade, and rivaled the divine Malibran. She severed her connections with the Berlin Opera the following year, and sang Italian opera in Paris.

In 1828 she married Count Rossi, and two years later, at the age of twenty-four, in the heyday of her fame and success, retired from the stage.

The accompanying picture, which is a very rare one of Sontag, is from a portrait painted at the time. I discovered it here in an old antiquary shop.

Sontag's husband was appointed Ambassador at St. Petersburg in 1837, and there they lived happily and free from care till 1848. Sontag did not neglect her art. She often sang for her friends in private, and occasionally in public concerts, but never in opera. In 1840, her large fortune having been dissipated by too extravagant living and by the "noble passions" of her husband, she returned to the stage after an absence of twenty years. She aroused

graceful movements—think of all this combined in one person, who possessed in addition a big heart and a strong character, and you can imagine what Sontag was." A great artist she was, and yet she is practically forgotten today. Jenny Lind's fame in America was far more enduring, thanks to her introduction by that prince of advertising, P. T. Barnum.

Fedor Schaliapin is the name of a bass-baritone singer of the Moscow Opera. I never heard the name until yesterday, when Alexander Roman, first concertmeister of the Moscow Opera, who is spending a few days in town, told me wonderful things about Schaliapin. "Why!" he exclaimed, astonished that I had never heard of the singer, "there are but three men in Russia, Tolstoy, the Czar and Schaliapin, and the popular idol is Schaliapin. He will stand out as one of the great personalities in the annals of music."

Fedor Schaliapin was born in abject poverty. For years he traveled with a circus as a stable boy, doing the lowest of menial labor. Today, at the age of thirty-two, he is Russia's greatest vocalist. He draws a salary of 45,000 roubles a year, for which he has to sing but thirty times. When he appears the admission prices are doubled.

According to Roman's account Schaliapin must be a wonderful personality and tremendously magnetic. The audience is thrilled, awestruck and held spellbound from the very first tones. Singers like De Reszké, Caruso, Tamagno, he says, are so far removed from Schaliapin as to make comparison ridiculous. He is chiefly self taught, although he studied for a time in Italy. He has not sung outside of Russia as yet, and as he is not a roving spirit and is very well satisfied with his income and position in Moscow, where he is fairly worshipped, and as he is, moreover, so high priced as to make a guarantee for a tour out of the question, he probably will not be heard abroad at present.

A grand Glinka celebration is planned to take place next year at St. Petersburg. Russia has not overlooked the tenth birthday of the father of Russian national music, but on account of the war it was deemed advisable to postpone the celebration for one year.

Friedrich Gernsheim has resigned from his post as conductor of the Stern Singing Society. His successor has not yet been chosen.

The sisters Sherratt, Mary L. and Dora, of Chicago, are among the most promising of the many American students of music in Berlin. Mary L. Sherratt is a pupil of Leopold Godowsky, and is an admirable pianist. She will be heard here in concert next winter, also in other Continental art centres and in London. She has a brilliant technic, a big tone and a large fund of temperament. She is very musical and very versatile, for she sings, too. Both sisters have studied singing here for the past three years with Herzog. Dora Sherratt has a beautiful, light soprano voice, a real coloratura, which she uses with great taste and skill. Her sister's voice is a dramatic soprano of considerable power. The sisters sang and played for me last week. Their duet singing is especially interesting. Their bright, fresh voices, their spirited delivery and excellent ensemble formed an artistic treat of a high order.

Another American singer also sang for me, Miss Helene Koelling, a pupil of Etelka Gerster. Miss Koelling's voice is remarkable for its range. She is a good coloratura singer who can take high E flat with ease. Miss Koelling takes it, and then soars a fifth above to high B flat, which



HENRIETTE SONTAG.

the same enthusiasm as of old, and after a triumphal tour of all the principal cities of Europe she visited America in 1852.

Coming just after Jenny Lind's phenomenal tour, Sontag's conquest was not easy, but all the more brilliant. She everywhere had great success, and cleared in a short time \$100,000, and she undoubtedly would have earned many times that had not the dread cholera suddenly put an end to her career.

A New York paper wrote of her after her début: "Sontag's voice is a soprano of the most delicious quality, extensive in its compass and wonderfully flexible. It has, perhaps, less power than Jenny Lind's, but it is, if such a thing be possible, sweeter. Only the lower tones show the effects of time, but in the upper and middle registers her organ is perfect. Nor is her management of it less remarkable." Another paper wrote of her that "she looked at fifty not more than twenty, even through the glass."

A contemporary of Sontag characterized her as follows: "There were great singers before Sontag, and kind nature will give us some more in the future, but never will one come again like Sontag. Think of the most soulful tone, an incomparably pure voice, a woman beautiful in appearance, with most impressive facial expression and the most

she strikes squarely and in perfect tune. It is a remarkable feat. Her voice is very light and flexible, and of sympathetic quality. She sang the polonaise from "Mignon" with perfect intonation and with taste and verve. She has been a member of the Bremen Opera for the past year, where she has acquired stage routine and experience. As she is musical, ambitious and a bright, intelligent girl, Miss Koelling is sure to make her way. She will probably be heard in Berlin in concert next season.

Hugo Kaun has finished a big orchestral work, "Maria Magdalena," which will be performed for the first time next season by the Meiningen Orchestra under Wilhelm Berger.

Berger is coming to Berlin with the Meiningen Orchestra next season, to give three concerts as Fritz Steinbach formerly did. The dates are November 25, 26 and 27. Two concerts will be given in the Singakademie and one in Kroll's Theatre. Joachim, Mühlfeld and Berger will be the soloists. Mühlfeld will play Weber's clarinet concerto, and Berger will be heard as pianist in the Mozart concerto in C.

Albert Taylor, of Springfield, Mass., a pupil of Anton Hekking, played for me the other day. Young Taylor is a very talented youth. He draws from his 'cello a beautiful, full, round singing tone, and in cantabile playing he resembles his incomparable master. He has caught something of the spirit of Hekking's style and tone—a 'cello tone that is unique. Nature has also given Taylor a good left hand, and as he is musical and has temperament, he should develop into a 'cellist of the first rank.

Another promising pupil of Hekking, who is the best 'cello teacher in Europe, is Pierre Samazenville, of Bordeaux. This young Frenchman was sent to Berlin by his father, a wealthy business man, to learn banking. Being a great lover of music and an amateur 'cellist, he naturally made the most of the Berlin concert life. One night he heard Hekking, and that proved the turning point in his career. Hekking's wonderful tone haunted his dreams, and from that night on he determined to be a professional 'cellist. That was two years ago. Hekking expects great things of Samazenville.

The violin makers of Germany will hold a convention at Frankfurt the first week in July. Joseph Lülsdorff, the Cologne violin maker, originated the idea. The purposes of this convention are as follows:

- To take a firm and united stand against the swindlers in the violin trade, who are constantly on the increase.
- To consider ways and means for competing with great foreign firms.
- To consider what to do with those Saxon firms that sell to the retail trade as cheaply as to the wholesale.
- To read papers on the art of violin making, varnishing, &c.
- To test instruments and issue guarantees of their genuineness to the owners of genuine instruments.

The most remarkable collection of violins I ever saw is now in the hands of W. H. Hammig, of this city. He has in his possession some 200 old Italian violins, all his own property. I called there the other day and played gem after gem for two hours. He has four Strads ranging in price from 25,000 to 45,000 marks; two superb Joseph Guarnerius del Jesus (one dated 1735, the other 1739), several Guadagninis, twelve Gaglianos, two Jacob Stainers (one dated 1667, containing the original tag written with

a pen in Stainer's handwriting), two Nicolas Lupots, an Antonius Amati, an Andreas Guarnerius, a Petrus Guarnerius, and further, violins by Testori, Storione, Seraphino, Rogeri and others too numerous to mention, and much too numerous to play on.

Perhaps the most interesting violin of the whole collection is the 1739 Guarnerius. This instrument was formerly in the possession of a French nobleman. It has not been played on since 1820. It is of a light yellow color, not at all like the average Guarnerius, but the workmanship reveals the master's hand, and then it has that characteristic Guarnerius streak at the left of the fingerboard. The tone is enormous, by all odds the biggest I ever heard in an Italian fiddle. From long disuse it is a bit rough, but it improves even under the fingers. If played by an artist for six months the tone would be perfect.

Hammig also has a large collection of 'cellos. He recently brought back from Italy a superb Strad, for which he asks 40,000 marks. He has, too, a fine Guadagnini, three Gaglianis and others. This entire collection of instruments is worth probably at least \$300,000. The seven best instruments, the four Strad violins, the Strad 'cello and the two Guarnerius violins, are worth \$80,000. Some of the violins, for instance the two Stainers and the Guadagnini 'cello, are not for sale.

Miss Marion Yvell, of the Savage Opera, has been in town a few days. She is on a pleasure trip through Europe, and is accompanied by her sister. After another season with Savage, Miss Yvell intends to spend a year in Berlin studying with Lilli Lehmann.

The Magdeburg Orchestra, under Joseph Gölbrich, is giving summer symphony concerts. At the first one were played Beethoven's "Eroica" symphony, the third "Leonore" overture, the "Tannhäuser" overture, the ballet music from Saint-Saëns' "Samson and Delilah," the overture to Smetana's "Verkaufte Braut," and a new symphony in F by Max von Oberleithner, pupil of Bruckner. This plan of giving high class summer concerts in the city by a great orchestra is a new one, and an excellent method of popularizing good music.

The Cologne Orchestra under Fritz Steinbach is doing the same thing. The program of the second summer concert consisted of some rarely heard works by Mozart: A concertante for violin and viola, a quartet for oboe, clarinet, horn and bassoon, and a concerto for flute and harp. The harp was played by Madame Wurmer, of Paris, who used a new magnificent chromatic instrument without pedals, by Pleyel and Wolff, of Paris. She proved herself an artist of the first rank.

Miss Daisy Ray, of Duluth, Minn., is a young lady who began to study piano here from the beginning, three and a half years ago. She is now studying with Stepanoff. She played for me recently. She has accomplished wonders in a short time, especially technically. She lays no claim to being a finished artist, but a girl who can, after three and a half years' study, play the Rubinstein D minor concerto, the Chopin A flat ballade, and Saint-Saëns' piano arrangement of the Bach E major violin prelude certainly deserves more than passing encouragement.

The Scala of Milan, for a change, again announces Arrigo Boito's "Nero," this time for next season. Boito has been at work on this opera for ten years. After finishing it he composed it all over again no less than three times. Another novelty that the Scala will produce next season is Mancinelli's "Paolo and Francesca." The libretto, which is taken from Dante's "Francesca da Rimini," is by Arthur Collante.

Gabriel Dupont's prize opera, "La Cabrera," will be performed at the Vienna Opera next season.

Albert Löschhorn, the well known piano pedagogue, of Berlin, will celebrate his eighty-fifth birthday tomorrow.

The Royal Opera closed its doors on the 20th for a two months' vacation. The last opera to be given was the "Walküre."

Carl Reinecke celebrated his eightieth birthday at Leipzig June 23. He received letters and telegrams of congratulation from all over Europe. As one who lived through the Mendelssohn and Schumann epoch, and one who came in contact with practically every artist of importance for nearly three-quarters of a century, Reinecke is an interesting personality. He has been little influenced by the moderns; he has remained a faithful disciple of the old school. For thirty-five years he conducted the Leipzig Gewandhaus concerts. He did a great deal toward popularizing Schumann. He was a good interpreter of the classics, but he would have naught of Wagner, Berlioz and Liszt.

He was a refined pianist, not a virtuoso, but an excellent interpreter of the classics, especially of Mozart, and an admirable chamber music performer. As a pedagogue he took high rank, and during the many years that he taught piano and composition at the Leipzig Conservatory hundreds of pupils, now scattered all over the world, benefited by his instruction.

Reinecke was a prolific composer, and there is hardly a branch of music in which he did not try his hand. He did not write for eternity, but his works are melodious and scholarly, following classic lines, and always revealing the good musician.

Reinecke is one of the few remaining landmarks looming up out of the great musical past, that period which will stand out in bold relief when the final history of music shall be written, the period that gave the world Schumann, Chopin, Liszt, Mendelssohn, Wagner, Berlioz, Brahms, Tchaikowsky and a host of instrumentalists and vocalists of worldwide fame.

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De Souza at St. Louis.

THE Marquis Dom Francisco de Souza Coutinho is singing with exceptional success at the World's Fair Symphony Concerts (in Festival Hall) under Alfred Ernst and his orchestra of eighty-two players. Marquis de Souza's reception at the World's Fair has encouraged him to extend his American tour farther than was originally planned, and he will be heard at high class symphony concerts and recitals in all the large cities next season.

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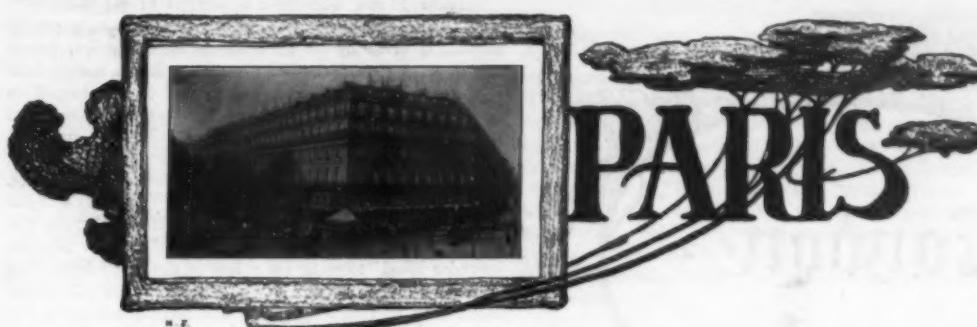
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GRAND HOTEL,
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HE last performance of "La Bohème" for this season at the Opéra Comique drew a crowded house. The cast was a good one, including Mme. Marguerite Carré as Mimi and the tenor M. Clément as Rodolphe, both of whom were most satisfying in all respects. Madame Carré not only acted and sang well, but her diction was marvelously clear and perfect on this particular evening, every word being easily and distinctly heard in all parts of the house.

Owing to a slight indisposition of Madame Litvinne "Carmen" has been chosen to close the season this evening in place of "Alceste," originally announced. The season at the Opéra Comique has been a very successful one.

A benefit concert was given by Mme. Bertram-Webb at her sumptuous home in the Avenue Henri-Martin on Tuesday evening last in aid of Dr. Migot's admirable scheme of sending sick children to the country. The program was an excellent one and the interpreting artists were Miss Geraldine Farrar (of the Berlin Royal Opera), accompanied at the piano by the Marquis de Trabadelo; Miss Florence Mosher, pianist, from New York, and Mr. Hughes, an American basso, resident in Paris.

Miss Farrar was alike captivating in appearance, voice and style of singing. She has a fascinating personality which, with her delightful singing, easily won all who saw and heard her. Several numbers had to be given by Miss Farrar by way of encore that were not on the program.

Miss Mosher pleased the audience greatly by her brilliant playing of Chopin and Liszt selections; and Mr. Hughes also added to his number of friends.

The elegant assembly contained the élite of the American colony here. Among the musical people present were noticed the Misses Aldrich, Miss Mosher and her sister Mrs. Wood, Miss Farrar, M. de Trabadelo, Mme. Emma Nevada, Miss Mignon Palmer, Dr. Bull, Dr. Austin, Mrs. Tiffany, Miss Julie Lillie (Mlle. Lindsay, of the Opéra), Virginia Harned, the well known actress; Mr. and Mrs. Mielziner, Mr. Holman-Black and others.

On Sunday afternoon next at the Comédie Française the celebration of the hundredth anniversary of the birth of Georges Sand will have on the program "Claudie" (which was performed for the first time fifty-three years ago at the Porte-Saint-Martin); "La Complainte de Claudio," words and music by Pierre Dupont, sung by Madame Amel; "Georges Sand," by Alexandre Dumas, fils, which

M. Mount-Sully will recite, and "A Georges Sand," by Victor Hugo, to be recited by M. Silvain. The ceremony is to be brought to a conclusion by an apotheosis of the famous authoress. The bust of Georges Sand, by Clésinger, will be placed in the centre of the stage, and when all the artists are grouped around it Madame Segond-Weber will recite a homage to Georges Sand by Mme. Judith Gautier.

The Sully-Prudhomme Prix has just been awarded to a lady, Mlle. Marthe Dupuy, the daughter of a sculptor, for her volume of twenty sonnets, entitled "Idylle en Fleurs." The Daily Messenger says the fortunate winner of the prize is endowed with many natural gifts. She writes fairly good verse, she sings and plays the violin to perfection. She also recites extremely well, and at one time had an idea of going on the stage; but on reflection thought she would prefer the charms of a quiet life, so she entered the telegraphic service at the central office. After seven years in that administration, Mlle. Dupuy will now devote herself entirely to literature.

"The Wounded Eagle," a masterpiece by Gérôme, is a French memorial just unveiled at Waterloo to perpetuate the memory of the brave men who fell on the plain of Waterloo fighting a losing battle, with fate and odds against them. Gérôme's creation is, in the opinion of many, one of his best works, and those who have seen it as it now stands on the battlefield say that it is most impressive. The imperial eagle, fatally wounded, one wing riddled by shot, still threatening, but with half closed eyes, has fallen on to the blue granite rocks, across which is lying the imperial flag. The unwounded wing is still beating the air, and the disabled limb hangs over the folds of the flag. But the raised foot and the attitude of the bird depict a last effort to strike the foe.

DELMA-HEIDE.

Conrad Ansorge.

A BEETHOVEN evening by Conrad Ansorge atones for the mediocre and bad concerts of a whole week. Ansorge played yesterday the sonatas A flat, op. 26; E flat, op. 81; C minor, op. 111, and the G major rondo, op. 51. That was a pure, unalloyed pleasure, for which one has nothing but thanks. With what simplicity, with what tenderness he played the rondo, with what grand mastery and unity the variations of the C minor sonata. Ansorge is a musician through and through.—Berlin Börsen Zeitung.

The Stuttgart Opera has just accepted a new opera by C. F. Wittgenstein, "Antonius und Kleopatra," for production next November.

Miss Eda F. Battger, the winsome and accomplished Brooklyn soprano, is spending her summer vacation in Saratoga with her aunt, Mrs. I. Beckmann.

Mr. Pizzarello, the New York vocal maestro, reached Paris on July 1 and will spend a few weeks at Nice, his former home.

Reed Miller is at the Hotel Aldine, Chautauqua, N. Y., until July 23. He then sings in "The Creation" at Ocean Grove; thence to Narragansett Pier for August.

Mrs. Margaret A. S. Slocum has secured the position of organist at the First Reformed Church, Jersey City, N. J., and Florence E. Burtis that at the Christian Science Church, Sixty-eighth street and Eighth avenue.

Mme. Betsy Judels Kamphuyzen, directress of the Netherlands Opera in Antwerp, Belgium, the leading soprano of that institution, has sent Mme. Cornelia Meysenheym, her former teacher, a beautiful ring as an expression of gratitude for her skillful teaching.

An entertaining musicalie was given by Madame Ogden-Crane, assisted by her pupils, at the Marlborough Hotel, Ashbury Park, last Sunday evening. Madame Crane, who has not been heard there since last year, sang "Love's Star" and "Spanish Serenade," by Gilberti. Madame De Koibé, well known for her exceptionally fine work in concert, sang "Spring Song," of Strauss, in a most artistic manner. Master Newton See, the phenomenal boy soprano, gave several ballads, which have been written for his unusually high voice, and gained many friends. Owing to many requests from former students Madame Crane will remain at Asbury Park during July and August, devoting one day each week to her pupils there and returning to New York Tuesdays for the benefit of her students remaining in the city.

Eleanor Kessler, a Philadelphia girl, has been engaged for small parts at the Lübeck Opera.

Albert I. Elkus, of San Francisco (a pupil of Hugo Mansfeldt), is in town arranging for the publication of some of his compositions, songs and piano pieces of exceptional merit. Young Mr. Elkus is considered by his teacher and by the critics of the Golden Gate City as one of the most promising composers who ever came out of the West.

Frederick Zech, Jr., of San Francisco, the pianist and composer, is paying a visit East and is spending this week in New York. On his way East he spent some time at the St. Louis Fair, and after visiting Boston expects to make a trip to Yellowstone Park and Puget Sound, returning to San Francisco about the middle of August.

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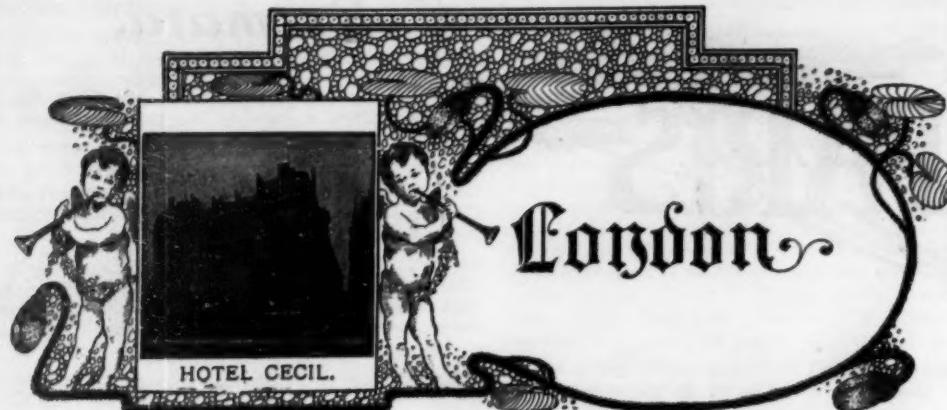
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HOTEL CECIL, LONDON,
June 29, 1904.

WITH the exception of the production of "Hélène," Covent Garden has been principally occupying itself with repetitions during the last few days. On Wednesday "Rigoletto" was played with a new Duke in the person of Signor Dani. Signor Dani has a pleasant, though not a very large, voice, and he uses it intelligently. Many of his scenes, notably the duet in the second act and the song in the third act, were very well sung indeed.

"Carmen" was played for the first time this season on Saturday evening, with Calvé as the heroine. Herold was to have been the Don José, but he fell ill at the last moment, and his place was taken at short notice by G. Dufrèche, the son of the well known singer who has been a regular member of the Covent Garden forces for years. M. Dufrèche's voice is rather small for the large house, but he is a good actor, and played the part with spirit. Miss Agnes Nicholls, who has not sung at Covent Garden for some years, was the Micaela, and acquitted herself exceedingly well, in spite of an evident nervousness. Gilbert as Le Dancaire, Scotti as Escamillo, and Reiss as Le Remendado, were all excellent; and the performance went very smoothly on the whole.

There has been plenty of small concerts during the last week—on Thursday alone, indeed, there were eight—but few of them have been of any particular interest except to the givers and their friends. The orchestral concert given by Miss Winifred S. Christie at St. James' Hall on Tuesday afternoon, however, deserves notice, for Miss Christie is likely to make a very fine pianist. Unlike most of the younger players she has a really musical temperament, as well as a fine technic. Both Tschaikowsky's B flat minor concerto and that by Beethoven in G were played with a sympathy and poetry which showed her to be a musician at heart, as well as a clever executant, and if she will correct one or two small faults she ought to become one of the best of our lady pianists. At present she scarcely pays enough attention to rhythm, while she also seems rather afraid to "let herself go." A little more study ought, however, to do wonders for her, and she is so promising a player that we may reasonably expect great things of her in the future.

Miss Vera Margolies, a clever young pianist, gave a recital at the same hall in the afternoon. Scarlatti's "Pastorale" and one or two little pieces of the same kind were very prettily played, but she did not always maintain the same level, and her technic scarcely seemed strong enough to enable her to grapple with any great success with the difficulties presented by the last movement of Beethoven's "Sonata Quasi Una Fantasia," op. 27.

Mme. Ella Russell's concert attracted a large audience to St. James' Hall on Wednesday afternoon. The audience was well pleased. Madame Russell sang with great breadth and distinction of style four pretty little songs by Fischhoff and a setting by Landon Ronald of some portions of Shelley's "Adonais." Mr. Ronald's composition was encored. Among the other performers were a new Hungarian gipsy violinist whose parents, in common with the parents of other violinists, seem to have omitted to provide him with a Christian name and to have left him to go through life as Karcsay tout court. His technic is good and he plays with all the fire which we are accustomed to associate with members of his nation, but his tone is not always a delight to the ear.

Mlle. Mania Seguel, the well known Russian pianist, gave a recital at the Salle Erard in the evening, at which she played Weber's sonata in C, Beethoven's bagatelle, and pieces by Schumann, Chopin, Jensen and Holbrooke. She is a clever player and did very fair justice to everything that she attempted.

The most important of the eight concerts which took place on Thursday was the piano recital given by Madame Roger-Miclos at the Aeolian Hall in the evening. It is now about six years since she visited London last, and it was a pleasure to welcome so gifted a pianist back again. Her technic is, of course, exceptionally good, and her playing has all the crispness and brilliance which we are accustomed to associate with the players of the French school. Chopin's D flat prelude, Godard's fourth mazurka and Haydn's Arietta Variée could scarcely have been more beautifully played, and if there were moments in Schumann's "Etudes Symphoniques" when she was not quite so successful, the performance was, as a whole, far above the average. A little less vehemence, however, would occasionally not have been amiss.

Gervase Elwes, who gave a concert at the Bechstein Hall in the afternoon with Miss Ada Thomas, a young pianist, is certainly an exceedingly artistic tenor, but it remains to be seen whether his voice will last him or not. His production is not too good, and he is obliged to strain at his top notes in a manner that makes one feel positively uncomfortable at times. His taste is so good, both in his choice of songs and in his singing of them, that it will be a pity if he does not take care of his voice. César Franck's "Mariage des Roses," Debussy's "Romance," Amherst Weber's "En Avril," Brahms' "Wie bist du meine Königin," and Cornelius' "Ein Schlummerndes Kind," to name but a few of the many interesting songs which he included in his selection, were all charmingly sung, and such sympathy and intelligence as he displayed are only too rare. Miss Ada Thomas, though not likely to create a world-wide sensation, is a pleasant player, and her performance of a Brahms capriccio, Chopin's berceuse, Beethoven's early sonata in C minor, and a number of other pieces was sympathetic and interesting.

Mme. Louise Dale and Hamilton Earle, two singers who have gained themselves a name here for their sound and artistic work, gave a concert at St. James' Hall on the same afternoon. Madame Dale is always at her best in songs that need light and dainty singing, and she was specially well suited in Weckerlin's "Maman, dites moi" and Schumann's "Aufträge," while Mr. Earle, who has improved immensely during the last few years, showed in an air from Verdi's "Don Carlos" that he is particularly good in cantabile music.

On the same afternoon Miss Blanche Gordon gave a recital of folksong at the Salle Erard, the program of which was nothing if not varied. It included examples of the national songs of England, France, Hungary, India and Japan, and it need scarcely be said that such a program was interesting, especially as the singer proved herself talented and sang very well indeed.

Mme. Blanche Marchesi gave a concert at St. James' Hall on Friday afternoon, at which she was assisted by a number of her pupils, many of whom have sung in public before and have always shown that they have profited by her teaching. Madame Marchesi's own contributions to the program were few in number, the most notable of them being Sigurd Lie's quaint and picturesque song "Snow," of which she gave a particularly effective interpretation.

Herr Hans Giessen, who was described in the program of his vocal recital at the Bechstein Hall on Saturday afternoon as the "first tenor at the Dresden Opera," obviously has temperament, and his readings of Rubinstein's "Es blinkt der Thau," Rückauf's "Lockruf" and a Strauss group were highly intelligent. He is an excellent singer, and many vocalists who are less endowed by nature in the matter of voice have made big successes in this country. There is no reason why Herr Giessen should not do the same.

Kubelik gave his second and last recital of the present season at St. James' Hall on the same afternoon, when, in addition to the usual show pieces, he played Saint-Saëns' first piano and violin sonata and three very charming Bohemian dances by Alberto Randegger, Jr. The dances suited his style to perfection, and he gave them plenty of spirit.

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He was joined in the sonata by Wilhelm Backhaus, who also gave really fine performances of some Brahms and Chopin pieces.

ZARATHUSTRA.

LONDON NOTES.

As a matter of fact, "Hérodiade" duly passed the British censorship in its original form early in the 80's, when Mr. Gye intended to produce the work at Covent Garden. But some protest was made against the introduction of the "thin end of the wedge" in the way of biblical opera, and so the work was withdrawn from the managerial prospectus.



The following operas are being given this week by the Moody Manners Company at Drury Lane: "Lohengrin" this evening, "Mignon" tomorrow, "Il Trovatore" on Wednesday, "Faust" on Thursday, "The Flying Dutchman" on Friday, "Tannhäuser" on Saturday afternoon, and "The Jewess" on Saturday evening.



The last Philharmonic concert of the season will take place on Thursday evening at the Queen's Hall, when the following will be the program:

PART I.

Rhapsody on March Themes..... Edward German
(First time in London.)

Concerto, violin and orchestra, "Sinfonie Espagnole"..... Lalo

Scherzo, from octet in E flat..... Mendelssohn
(Scored expressly for the Philharmonic Society by the composer in 1829.)

PART II.

Symphony in C..... Schubert
Conductor, Dr. Frederick Cowen.



Alfred Kalisch will read a paper on "The Latest Symphonic Poem of Richard Strauss" at the Concertgoers' Club this evening. Musical illustrations will be supplied by E. Blake, R. H. Walther and Francis Macmillen.



Mme. Landi, in response to many requests, will give a second vocal recital at the Aeolian Hall on Friday afternoon, July 8.



That Dr. Elgar should have received the honor of knighthood is only what was generally expected, and the universal opinion is that the honor was well deserved. Surprise has, however, been freely expressed that Dr. Cowen should not have been similarly honored. Considering Dr. Cowen's position in the world of music it is difficult to understand how he could have been passed by. He is recognized as a master of music, one who has shown a surprising versatility in his compositions, and has written works of enduring value. In Germany his "Scandinavian Symphony" is very highly thought of and is constantly played. The honorary degree of Doctor of Music was conferred on Dr. Cowen at the same time as it was on Dr. Elgar, and it seems a pity that the same course should not have been followed in the present instance.



Franz von Vecsey was honored yesterday afternoon with a third command to play before Queen Alexandra at Buckingham Palace. His program included works by Bach, Schumann, Mendelssohn and Hubay.

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The New York State Music & Teachers' Association.

CHE sixteenth annual convention of the New York State Music Teachers' Association was held at Niagara Falls the last week in June. Monday, June 27, preliminary day, was marked by the arrival of the officers of the association, with headquarters for business transactions at the International Theatre. In the afternoon there was a meeting of the executive committee, followed by one of vice presidents. In the evening there was a reception and the annual banquet at the International Hotel, which was attended by nearly a hundred guests. The occasion was marked by good cheer and fraternal feeling. President de Zielinski, of Buffalo, introduced Louis Arthur Russell, of New York, as toastmaster. Mr. Russell is well known as a witty, excellent speaker, and his remarks fully justified the esteem in which he is held. The first speaker was President de Zielinski, followed by C. M. Hall, of Niagara Falls; Carl G. Schmidt, New York; Dr. John H. Skillicorn, Albany; Edward Berge, New York; H. Brooks Day, New York; S. P. Franchot, Niagara Falls, and Charles H. Farnsworth, of the Teachers' College, Columbia University, with recitations by Miss Clara Clark, of Buffalo.

The opening exercises of the business session on Tuesday morning consisted of prayer by the Rev. A. S. Bacon and address of welcome made by John M. Hancock, mayor of Niagara Falls; the response of President de Zielinski; the annual address; the reports of the secretary, Frank H. Shepard, and that of the treasurer pro tem., Frank F. Shearer, of Lockport.

The rest of the morning session was devoted to the consideration of "Native American Music, Indian Melodies and Their Employment in Composition," described and illustrated by Arthur Farwell, of Boston, followed by a paper, with illustrations, entitled "The Negro Folk Song," by Harry Burleigh, of New York city. Mr. Farwell aroused great interest by his concise description of the Indian's ideas, seeking always to express his emotions through music, crude perhaps, but eloquent. Mr. Farwell has harmonized the actual Indian melodies, part of the collection comprising "The Approach of the Thunder God," "The Old Man's Love Song," "The Mother's Vow," "Song of the Ghost Dance, Ichibuzhi," the latter a development of two original melodies, and a "Rallying Song in the Face of Death," based upon the Omaha legend of Ichibuzhi, who in his youth was regarded as a coward, but in after life became a warrior, and consequently a hero. Mr. Farwell is a scholar as well as musician, and possesses an intuitive love of the beautiful and pathetic which has enabled him to infuse the melodies with their true poetic and harmonious significance. "The Old Man's Love Song," a composition in the romantic spirit and a melody of the Otoe tribe, has been published under the name of an "Invocation to

the Dawn," and is to be played at the St. Louis Exposition by the Festival Symphony Orchestra.

Mr. Farwell is a young man who has already achieved a distinct success in his presentation of a most interesting subject. His musical education abroad was with such noted teachers as Humperdinck, Hans Pfitzner, of Berlin, and Alexandre Guilmant, of Paris. He studied counterpoint with the last named master. Mr. Farwell is editor of the Wa-Wau Press, established in 1901 at Newton Center, Mass., for the publication of musical compositions by American composers which have a definite bearing upon the development of American musical art. He is

of knowledge and scholarly musicianship which astonished and delighted his listeners. His exposition of his subject was masterly and eloquent. Mr. Burleigh has been for ten years a member of the choir of Dr. Rainsford's church, St. George's. He is a great favorite socially, appearing in concert work and private recitals. He possesses an uncommonly fine baritone voice, highly cultivated, powerful and sweet, which afforded the audience the keenest delight.



MARY WOOD CHASE.

an enthusiast upon this subject, which, of course, is a field of inquiry calculated to enlist the interest of scholars. To further his knowledge of American aborigines he has now gone West, having been sent by the American Institute of Archaeology to study the American Indians for the next three months, after which he goes to the Pacific Coast to fill lecture engagements, returning East in January.

The paper on "Negro Folklore," by Harry Burleigh, of New York, himself a negro, was marked by a breadth

One of the most interesting events of the day was the demonstration given by Mrs. Carrie L. Dunning, of Buffalo, of her "Improved System of Music Study for Beginners," which creates in the child's mind an adequate fundamental idea of the scope, province and pleasure to be derived from the study of music, not alone as an accomplishment but as a medium through which the heart, mind and soul seek expression. Mrs. Dunning employs a method in presenting the principles of music which is but a later development of the theories of primary education advocated by Pestalozzi and Froehel, an appeal to the child's mind through the senses by the use of tangible objects. Formal definitions and abstract ideas are wearisome and discouraging both to teacher and pupil.

The pretty little white gowned maidens, aged from eight to ten years, marched in to a spirited march played by Mrs. Dunning, and won a welcome from the start, when their childish voices were heard in a class song. Mrs. Dunning, who is a beautiful woman of a Spanish type, then stepped forward and read a brief paper in which she explained the principles involved in this particular course of study, and stated that some of the little folks had been in her classes since October, others began in January, while still another had had twenty lessons only. Nine little girls seated themselves at the pianos to play a trio which was executed with unanimity and correct expression. The next test, "Ear Training," was demonstrated by Amy Tressie, who listened and wrote exercises on the blackboard, while Harry Garrett played the same upon the piano. The teachers of music were delighted as the work went on. Another test was to play a melody in any key, major or minor, suggested by anyone in the audience. A song followed, sung by the class, illustrating by finger movements the difference between staccato and legato. "The Tonic Triad" in any key, written out at once by Helen Garrett, was a convincing proof that the children had been taught to think music. A memory exercise and a solo by Geraldine Lewis elicited and amused the listeners who watched the child play, and then with tiny fingers work like a beaver to get her allotted work done on the blackboard within a given time. Fine exercise by Henry Altman, Jr., and Gwendolyn Boardman finished the first half of the program. The young performers distinguished themselves by playing as solos Mendelssohn's "Spring Song," Bergmuller's "La Cloche des Matins," Gautier's intermezzo, Beethoven's "Sonata Pathétique," Lege's "Schmetterling," concluding with a "Burlesca" by Gurlitt,

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played by six children. All the work mastered and interpreted by these children might place them in the category of the "infant phenomenon" were it not that one sees in it a purely psychological development of a subject properly presented from within to the outward expression of the musical thoughts registered in the brain. Emil Liebling, of Chicago, Joseph Mischka, Buffalo, and many other eminent musicians and teachers congratulated Mrs. Dunning personally upon the fine work she is accomplishing and the great success already achieved.



At 2:30 Tuesday afternoon Emil Liebling found a large audience assembled to greet him when he played the following numbers: Sonata, op. 27, No. 1 (Beethoven); "In der Nacht" (Schumann); étude in F (Neupert); Nocturne, op. 15, No. 1; Scherzo, op. 39 (Chopin); "Sonnette de Petrarca" (Liszt); "Fantaisie Polonoise" (Raff); prélude, op. 10 (MacDowell); "Etude de Concert" (Schytte); "Menuetto Scherzoso," "Romance Dramatique," "Mazurka de Concert" (Emil Liebling). It was a brilliant selection of compositions splendidly played. The prélude received as poetical an interpretation as MacDowell himself gives it. Schumann's "In der Nacht" was expressively given. Mr. Liebling's own compositions bore the hall mark of genius. Mr. Liebling's charming personality and proficiency as a musician are too well known to require extended comment.



At 3:30 Miss Mary Wood Chase, of Chicago, gave a recital which fully established her claim to the title of piano virtuosa. It seems incredible that this handsome, slender young woman could possess the masculine strength required to cope with the tremendous difficulties revealed in her first number, Brahms' "Twenty-five Variations and Fugue on a Handel Theme," but Miss Chase was fully equal to its requirements. Technical difficulties ceased to be such under her magical touch. Underlying the immense volume of tone was evidence of artistic temperament and poetic sentiment. The Chopin numbers showed that whatever be the spirit of the composition she thoroughly understands the musical traditions which are attributed to that great Polish tone poet. The Chopin selections were: Impromptu, op. 36; nocturne, op. 62, No. 2; barcarolle and ballade, op. 23, followed by a Spanish serenade, dedicated to Miss Chase by Peyer; caprice, op. 44, No. 12 (Sinding); "Arlequin" (Bartlett), "La Campanella" (Paganini-Liszt).

Miss Chase is an Ithaca girl, who received all of her early education in New York. She went abroad later and studied under the best masters. Returning to America, she decided that in the West she would find a wider field for the exercise of her talents, and so chose Chicago, and in that city has been associated with Theodore Thomas' Orchestra as a concert pianist and has appeared with the Morning Choral Club, of St. Louis, the Mozart Club, of Dayton, Ohio; at the Toledo Conservatory of Music, Hamilton College, and in the cities of Terre Haute and Peoria. One of the comments made by the Lexington Leader will bear repetition: "Miss Chase is master of the pedal, that important and much abused factor in the production of piano tones." The Chicago Inter-Ocean says: "The soloist, Mary Wood Chase, a pianist who made her début in that capacity with the orchestra on this occasion, played a Sinding concerto in D flat. It is a heavily scored affair,

with a rather elaborate orchestral setting. Miss Chase played with confidence, fluent technic, good round tone, a performance agreeable and perfect in its outlines." The Chicago Daily News, referring to the Sinding concerto, says: "The piano score requiring a gigantic technic would tax the strength of a Hercules. Miss Chase is equipped with a fine technic, great endurance and the power to produce a great tone."



Miss Sara Evans, the contralto soloist, whose vocal numbers were interspersed with Miss Chase's selections, was



CLARA WINSTEN.

first heard in the works of the following composers: Brahms, "Sapphic Ode" and "Sunday"; Haydn, "Spirit's Song"; Schubert, "Adieu" and "Impatience." Her second group comprised C. H. Willeby's "Stolen Wings," Loge's "Norwegian Song," Loewe's "Niemand hat's gesehen." Miss Evans possesses a sweet, flexible voice and sang Schubert's "Adieu" in a particularly effective manner. Miss Evans

was applauded after each number, which tribute was also bestowed upon her teacher and accompanist, Louis Arthur Russell, of New York. His work as an accompanist was excellent. Miss Evans is the solo alto of St. Paul's M. E. Church, West End avenue and Eighty-sixth street, New York. She is a Pennsylvania girl, one of Mr. Russell's promising pupils, who appears frequently in club work and Russell recitals.

Miss Evans' perfectly smooth and pure scale work is delightful. Her production of tone is so long, smooth and fluent that one gets the impression that to sing is as easy for her as to talk. Breath control has been mastered also, which speaks well for Mr. Russell's efficiency as a thorough teacher. The possession of brains and feeling is apparent in Miss Evans' singing, and this fact has already established her in New York circles as a concert artist possessing fine artistic qualities, which is rapidly opening for a larger field in oratorio and recital work as a young singer with a brilliant future.



On Tuesday night the International Theatre was filled with a very appreciative audience glad to have the chance to listen to so distinguished a pianist as Wm. H. Sherwood, of Chicago. The other star attraction was Mrs. Clara Henley Bussing, lyrical soprano, of Chicago. The piano numbers were: Schumann—Fantaisie in C, op. 17, Grave Doppio Movimento—Scherzo; March Funèbre—Presto; Edgar H. Sherwood—Menuetto in A flat; Smith N. Penfield—Gavotte in Canon Form, transcribed for piano by Wm. H. Sherwood. Henry Holden Huss—Waltz, op. 20, No. 1; Etude, Arabesque, op. 42, No. 20—Arthur Foote. Edgar H. Sherwood's Menuetto was brilliant in conception and interpretation. The musical resemblance between the Rochester uncle and the Chicago nephew is quite marked. The Chopin numbers were enthusiastically applauded. The playing of the sonata was prefaced by Mr. Sherwood relating the story on which the musical theme is founded, a Polish legend, descriptive of valor, heroism, renunciation and the despair of parting.



Mrs. Clara Henley Bussing, a charming singer from Chicago, won instant recognition by the beauty of her voice. "The Butterfly and the Rose," "Stars" and "Lovely Month of May," by Franz, Leoni and Hammond, were exquisitely given. The mezzo voce was particularly effective, the phrasing and vocalization light as thistledown. The next numbers, by Landon Ronald, "Morning" and "Evening," were a musical picture of the two extremes of one day. Mrs. Bussing's long sustained tone was a revelation of perfect control of a voice exquisitely modulated. Her versatility was evinced by the wide range of her selections. Mrs. Bussing was at one time the solo soprano of St. Ignatius' Church, New York, and frequently is heard in oratorio and concert work in the West. Carl G. Schmidt was the accompanist and his work was excellent.



The reception at Mrs. Drake Whitney's followed the close of the concert. Her beautiful home was thronged with the members of the N. Y. M. T. A., who were well entertained. Mrs. Whitney was assisted by the prominent men and women of Niagara Falls, who were on her reception committee. Among these were General and Mrs. L. W. Pettebone, John M. Hancock, Mrs. A. W. Gray,

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Miss Alice Trott and Mr. De Zielinski, and Madame De Zielinska, of Buffalo. Lack of space alone prevents the mention of the many earnest workers on the Niagara Falls citizens' committee who had worked indefatigably to make the annual musical convention a big success.

There was a goodly attendance at the business session on Wednesday morning, when the opening hour was occupied with the general business of the session, followed by the introduction of papers and a discussion on "The Aims of a General Musical Education." "Music in Elementary Schools" was read by Miss Helen Place, of New York. Other papers were: "The Grammar Schools," Miss Mary Mack, of Elmira, N. Y.; "The High School," Arthur L. Manchester, of Boston, Mass.; "The Normal School," Miss Julia Etta Crane, of the Crane Normal Institute of Music, of Potsdam, N. Y.; "The University," by Edward Dickenson, of Oberlin, Ohio. Miss Crane's paper, which was admirable, brought out a lively discussion on the subject, and among leading teachers in normal schools who took part was Joseph Mischka, of Buffalo. The elementary standpoint was forcibly reviewed by Mrs. Fletcher Copp, of Boston, and several other teachers.

There were two organ recitals at St. Paul's M. E. Church on First street in the afternoon. At 2:30 the church was packed. H. Brooks Day, of New York, was at the organ and it is said that the instrument was an antiquated one, greatly handicapping the efforts of the two gentlemen who had been engaged. Although by reason of its wheezy condition it marred the effect of each number, still, under the practiced touch of so good an organist as Mr. Day it responded fairly well as he interpreted a varied list of American composers, which included Clifford Demarest, J. H. Brewer, Gaston Dethier, Kroeger and Day. H. Brooks Day was chairman of the vice presidents of Kings County for the N. Y. M. T. A. of 1904, and by his genial manner made hosts of friends. His specialty is that of choir training. He is choirmaster and organist of St. Michael's Church, Brooklyn, but goes shortly to fill a more important position, that of choirmaster and organist of St. Luke's Church, Clinton avenue, Brooklyn. Mr. Day is a graduate of the Royal School of Munich, one of four graduating with the highest honors from a class of sixty. Mr. Day composes church music and cantatas.

William Kaffenberger, of Buffalo, who is to play at the St. Louis Exposition, was the next attraction. Many organ students were delighted to hear scholarly treatment of difficult compositions, such as Rousseau's double theme, Bach's grand toccata in C, toccatta, adagio and fugue, Beethoven's theme and variations from sextette, arranged

by Kaffenberger; "The Scherzo Symphonique," Russell King Miller. Carl G. Schmidt, chairman of the program committee, announced the omission of "Isolden's Liebestod," owing to the limitations of the organ. Mr. Kaffenberger received the congratulations of many for his musician work.

At Mr. Day's recital, just after his pretty interpretation of a "Springtime Sketch," Miss Clara Winsten, dramatic soprano, of New York, fairly electrified the audience by her magnificent singing of "Hear Ye, Israel." Miss

may well be proud. Miss Winsten is the solo soprano of St. Paul's M. E. Church, New York, of which Carl G. Schmidt is organist. She has held the church position for two years. Miss Winsten appears in concert work, recitals and oratorios. She has sung at New Rochelle with the Philharmonic Association, also with the New York Liederkranz. She is a pupil of Louise B. Voigt, whose singing was a feature of last year's Troy convention.

On Wednesday a delightful concert of chamber music by the Zielinski Trio called out an appreciative audience. The trio was composed of Leo Altman, violin; Chas. Heydler, violoncello; Jaroslav de Zielinski, piano. The opening number by Edward Schütt, trio in C minor, op. 27, allegro maestoso, scherzo, andante tranquillo, allegro grazioso, and the concluding one of the Trio Club, quartet in C, op. 23, by Arthur Foote. This composition was also well received.

There was much interest in the splendidly effective piano work done by Miss Alice Trott, of Niagara, and of Charles Heydler, of Cleveland, a 'cellist long identified with the Dannreuther Quartet, of New York. The sonata in F (Richard Strauss), for violoncello and piano, op. 6, was played with a dash and brilliancy which delighted everyone. Mr. Heydler is a 'cellist whom one listens to with real pleasure. Miss Trott's work as an accompanist was decidedly good. She is a pupil of Mrs. George Lewis, of Buffalo. Miss Trott is also a social favorite, and did the finest kind of executive work in the interest of N. Y. M. T. A.



FLORICE MARIE CHASE.

Winsten made a sensation and inspired admiration, as well as astonishment that so young a woman, scarcely out of her teens, could sing with the style, finish and aplomb of a matured artist, caused general surprise. At the Kaffenberger recital Miss Winsten was again heard in the aria "I Will Extol Thee," from the oratorio of "Abraham" (Moliere). The words of praise and joyful worship were a fine contrast in sentiment and expression to the Mendelssohn number. Miss Winsten's upper notes are clear as crystal and sweet as silver chimes. Nothing harsh or discordant; perfect evenness of tone and great breath control, combined with reserve strength, marked her singing. She scored an artistic triumph of which she

Mr. Mockridge did not keep his engagement. At a moment's notice Miss Florice Marie Chase, of Buffalo, consented to fill the vacancy, proving by her brilliancy that there are stars in Western New York as well as in the East. Her first numbers (a) "Dreaming," by Bendel, (b) "The Danza" (Chadwick) won a double encore, and at the conclusion of the third number a triple encore by her matchless singing of "The Swallow" (by Dell' Acqua). Miss Chase is a lyrical soprano whose voice has a wide range from low C to high C. In florid passages such as abound in this villanelle she was particularly effective, her vocalization picturing vividly the swallow's flight, circling or floating on the air. Her unquestioned ability to attain high notes easily and to produce the dainty effects of light and shade with her exquisite mezza voce inspires the listener with confidence and delight. While a resident of New York city Miss Chase was a pupil for three years of J. Jerome Hayes, Van Dyck Studio. Prior to her removal to Buffalo she had appeared in drawing room recitals, under the auspices of Hobart Smock, Mrs. B. L. Cornyn and Heath Gregory. Previous to those engagements she had sung in ora-

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torio in Bridgeport and Meriden, Conn., and was mentioned by the Connecticut press as one of the features of the May Festival in New Haven. Miss Florice Chase has a fine stage presence; her enunciation as well as her execution is all that could be desired. She is solo soprano of the Lafayette Presbyterian Church, Delaware avenue, Buffalo.

Thursday morning was devoted to business meetings and the election of officers. The same set was re-elected: President, J. de Zielinski, Buffalo; general vice president, Louis Arthur Russell, New York; secretary, Frank H. Shepard, New York; treasurer, Frank Shearer, of Lockport, N. Y. Seneca Falls, Rochester and Niagara Falls wanted the next musical convention, but Rochester received the deciding vote for 1905.

The Round Table at 10 o'clock brought up much interesting discussion, the subject being "What Musical Training is Accomplished by the Pianist." This paper was an admirable one, full of helpful suggestions of great value to music teachers. Questions were asked and answered, Mr. Sherwood with the utmost patience and good will illustrating the correct and faulty way of playing certain compositions. He deprecates strongly the wrong use of the damper pedal. Dyke Sleeper, of Smith College, presented a paper upon "Organist and Theorist." The one on "The Vocalist," by L. A. Russell, was omitted owing to the time limit.

As Thursday evening was to finish up musical affairs and mark the close of the convention, the theatre was thronged to hear the Buffalo Orpheus Male Chorus, assisted by Leo Altman, violinist, of New York, and Miss Eliza-

being humorous. The violin solo by the young Hungarian, accompanied by Miss Alice Trott, was a brilliant introduction to an evening full of good work. The concerto, D major (Tschaikowsky), gave one an opportunity to judge of his technic. Later on Mr. Altman won increased favor

"Spring"; also the recitative and aria, "Ah, fors e' lui," from "Traviata," with dramatic fervor unlooked for, and receiving a double encore she sang "Jenny" bewitchingly.

Louis Arthur Russell.

LOUIS ARTHUR RUSSELL, of New York city, has been of invaluable service as an officer of the New York Music Teachers' Association—one of its past presidents, 1901. He was general vice president for 1904, and was re-elected for 1905. He was also the genial, witty toastmaster at the recent Niagara Falls banquet. His immense capacity for work is shown by the positions he holds, that of conductor of the Schubert Oratorio Society and the Symphony Orchestra, of Newark, N. J. His studio is at Carnegie Hall, New York, as he is musical director of the Metropolitan School of Musical Art. He is the popular organist of Clinton Avenue Reformed Church. Mr. Russell is known as one of New York city's most noted voice specialists, being a man of high musical temperament, possessed of indomitable energy and enthusiasm; an experienced, well informed musician, imparting instruction so sympathetically as to awaken the latent possibilities of his pupils, thus indicating the path to them of successful achievement.

Mr. Russell is the author of numerous works of musical pedagogy, i. e., the various branches of voice culture, singing, piano and theory. On the latter subject there are publications extant, "The Embellishments of Music," "How to Read Modern Music" (for singers), "Problems in Time and Tune," &c. Choral and orchestral compositions are "A Pastoral Rhapsody," cantata for orchestra, "Breathe Soft, Ye Winds," "O Lamb of God."



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JAROSLAV DE ZIELINSKI.

by his exquisite interpretation of Airs Russe (Wienawski), in which "The Red Sarafan" was the principal melody. He was recalled again and again. Although encores were forbidden the applause was an excuse for an encore. The three numbers, "Ave Maria" (Schubert-Wilhelmj), "Am Springbrunnen," "La Ronde des Lutins" (Bazzini), were played with all of the verve, dash and temperamental feeling which characterize the work of the Bohemian Kocian, Altman's harmonies, double stoppings and pizzicato work showing him to be a true young artist. Fortunate was he in the choice of an accompanist, Miss Malvine Guttmann, of New York, a pupil of Xaver Scharwenka, being a pianist of great ability, who is a brilliant artist also.



LOUIS ARTHUR RUSSELL.

Mr. Russell's latest contributions to voice culture are called "The Russell Voice Pamphlets," "A Plain Talk with American Singers," "Some Psychic Reflections for Singers," "The Singer's Control of Breath and Body," "The Essential Practice Material for Singers," "Is There a Vocal Science?" Mr. Russell has written and continues to

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do so thoughtful newspaper and magazine articles, besides the theoretical and practical works on the science and art to which he has devoted his life. His latest work is "A System of Study: Artistic Pianoforte Technic and Touch," which has the endorsement of pianists and composers, among whom may be mentioned Jaroslaw de Zielinski, president of N. Y. T. M. A.; Carl G. Schmidt, A. R. Hinds, Newark, N. J., who says, "It is a vade mecum to every conscientious piano teacher"; Irving Hyatt, professor of St. Agnes' School, Albany; Theo. Dresser, of the Etude; Prof. G. A. Parker, of Syracuse University; Chas. E. Knauss, pianist and composer, of Easton, Pa.

Before the summer vacation was upon us Mr. Russell gave a brilliant festival concert in Newark, N. J., with the Schubert Vocal Society, festival chorus and orchestra, with Shanna Cumming as Margarita, Theodore Van Yorx as Faust, Henry Goldberg as Brander, Herbert Witherspoon as Mephistopheles.

The N. Y. M. T. A. is to be congratulated that Mr. Russell remains as an officer who will give his best always in the cause of the association and its musical development.

Grand Conservatory Commencement.

THE thirtieth annual commencement (400th concert) of this well known institution was held at the Waldorf-Astoria Hotel, when a program of fifteen numbers was performed. The participants were Misses Lu Ella Roy, Sylvia Fiedler, Maude Virginia Bowen, Sarah Eleanor Selmes, Florence Harriet Kusche, Alma Ida German, Genevieve Brown, A. Antoinette Tiffin, Louise C. Decker, Anna Maria Thomas, J. Lumb, G. Blaney, Mrs. James Hillhouse, Mrs. Charles Gray, Jacob Schwanenfeld, Alvah V. Sidner, Charles Rubel, Bernard O'Hare, and in the excerpts from Mozart's "Don Giovanni": Donna Anna, Miss Jennie Larson; Zerlina, Miss Louise C. Decker; Don Giovanni, Charles A. Brown; Donna Elvira, Miss Marie S. Dax; Don Ottavio, Jacob Schwanenfeld; Leporello, Frederick C. Chapman; Masetto, Ellwood Van Riper.

The program was well performed and surprise was evident at the way Beatrice Eberhard, the violinist, played the second piano part to the Mendelssohn concerto. The hall was crowded and great interest manifested in the concert, and especially in the conferring of degrees. A record of 400 concerts is noble and redounds credit on the institution and the director, Dr. Eberhard.

Degrees were afterward conferred upon seventeen candidates, as follows:

Doctor of Music—Mrs. Anna M. Beechlin Robertson, Rev. B. F. Laukandt.

Master of Music—Joseph A. Montegelfe.

Bachelor of Music—Hildegard S. Hillhouse, Miss Sarah Eleanor Selmes, Miss Anna Maria Thomas, Miss Maude

Virginia Bowen, Miss Florence Harriet Kusche, Miss Lu Ella Roy, Jacob Schwanenfeld, Alvah Van Sickle Sidner, Mrs. Mercie Estelle Bassett-Wootton, Miss Maude Evelyn Bumpas.

Associates—Miss Eunice Augusta Sherpy, Miss Anna Lora Wallace.

Certificates—Miss Alma Ida German, Miss Sylvia Fiedler.

George Sweet's Pupil Sings With Doss.

MISS JEANNETTE FERNANDEZ, the admirable soprano, who appeared as soloist at the Duss concerts last week, studied with George Sweet during the past winter. Her numbers at the Madison Square Garden engagement included "Ritorna Vincitor" ("Aida"), Verdi; "L'Oiseau Charmant" ("Perle de Brésil"), David; "Lorelei," Liszt; "I Will Extol Thee, O Lord," Costa; "Ave Maria," Dudley Buck; "A Gay Gitana," C. A. E. Harriss, and "Jeanne d'Arc," by Tschaikowsky, and encores. Miss Fernandez has a beautiful voice and she sings dramatic and coloratura music with fine balance.

Miss Ella Russell's Career.

MISS ELLA RUSSELL, one of the dramatic sopranos of the world, comes to this country for a season of fifty concerts in November. Miss Russell is an American by birth. She spent her childhood at Cleveland, but since the beginning of her artistic career has resided in London, and is considered today in the English metropolis to be a Londoner, and is therefore by them heralded as England's greatest dramatic soprano.

Miss Russell comes here under the management of R. E. Johnston, and will be heard with all the leading orchestras and oratorio societies in this country during the coming season.

A New Indian Song.

"SACAJAWEA," a new Indian song, words by Genevieve Farnell and music by Rollin Bond, a nephew of Ella Wheeler Wilcox, is a characteristic composition, combining originality of treatment with real musical effectiveness. In part the words are Indian and the melody of the chorus is a clever imitation in rhythm and modulation of an old Indian chant. The song should find a large sale, for it is new in more senses of the word than one.

On July 12 and 13 the Würzburg Conservatory will celebrate the 100th anniversary of its existence. It was the first music school in Germany. At present the institution has twenty teachers and 900 pupils. Prof. Dr. Kliebert is the director.

Oscar Saenger Abroad.

OSCAR SAENGER, in company with Merle St. Croix Wright, pastor of the Lenox Avenue Unitarian Church, of this city, sailed for Europe on Saturday, July 2. They will land at Gibraltar, and go north through Spain, over the Pyrenees and through Switzerland, Austria and Hungary, traveling on foot and on horseback by unfrequented roads, seeking inspiration and recreation from new scenes and varying conditions.

Saenger has had an unusually heavy season, and feels the need of rest and a complete change of environment. He is a man of such high ideals, so much energy of mind and so buoyant a temperament that he cannot work lightly, and he gives unsparingly of himself that his pupils may reap the benefit of his magnetic enthusiasm. "Tis for the pupil's fame the teacher toils," but Saenger may well feel a pardonable satisfaction in the work being done by several of his pupils on three continents. Rains is established as leading basso at the Royal Opera in Dresden, Hinckley as leading basso at the Grand Opera in Hamburg, and both these men sang with much success at Covent Garden, London, during the recent spring season. Anderson and Baernstein are settled at the Grand Opera in Nuremberg, where they have made a big hit with both the press and the people. Jacoby is to continue at the Metropolitan Opera House, where she made a notable success of Siebel, Lola, Magdalena and other roles during the past season. Madame De Pasquali is concertizing in South Africa, reaping both fame and fortune. John Young is forging ahead rapidly in the concert and oratorio field, and is now one of the most popular of our tenors. Marie Rappold has made an enviable reputation for herself as a concert singer, her exquisite voice and style being warmly praised wherever she appears. Henri Scott has also done some fine work recently with his beautiful big bass voice, and others just entering upon a career, having already achieved a large measure of success, are Alice Merritt Cochran, soprano, who sang "The Messiah" with the People's Choral Union of this city, winning much commendation for the beauty of her voice and simplicity of her style; Grace Longley, soprano; Bessie May Bowman, contralto; Walden Laskey, baritone, and Kathleen Howard, contralto, who has just gone abroad to sing in opera.

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HFTER twenty-five years' experience in the Court of General Sessions, Judge Cowing declared last week that New York was growing better. In addressing the grand jury this able and fearless jurist said that at the present time there were fewer persons waiting trial than in any previous year of his term in the court.

Judge Cowing is right. New York is better today than it was when he first entered upon his duties in the Court of General Sessions. Not only is New York becoming better every year, but there is everywhere an awakening among peoples in all lands to the higher and nobler things. Interchange of thought in religion and philosophy has made men more tolerant and merciful. The essence of truth in all the great religions is recognized, and the benefits from hitherto unknown philosophies have helped to broaden and elevate existence.

The Hindoos who have been successful in New York have succeeded because they condemned no man's faith. With the serene dignity that wins respect even from the skeptical, these Orientals teach principles that prove very helpful to materialistic Occidental minds.

Ahumada, the Hindoo mystic, who is now established in New York, makes the teaching of Physiological Psychology his specialty. He has singers and other musicians in his classes, and in the matters of correct breathing and self control some of these have made wonderful progress. Today enlightened physicians everywhere urge their patients to breathe properly. Fortunately, that is an art that most persons can learn to do under the right instruction. But Physiological Psychology does far more for men and women than teach them to breathe and control their appetites. The occult power found in its precepts is what gradually leads the aspiring student to reach the goal.

In a few simple paragraphs Ahumada defines Physiological Psychology to be a blending or fusing into one of the physical and mental phenomena of mankind, which develops a spiritual nature with practical and applicable mental and physical force. This teaching is an abstract from the "Vedas" used as a practical application to daily life, and embraces correct breathing, concentration, self control and meditation—the four essentials to power, charm, mental

and physical harmony, happiness and health. Physiological psychology irradiates the entire being, developing a spiritual and mental activity with a strong magnetic force which is so necessary to business, social and professional life.

Correct breathing is the elixir of life, and how few of us breathe correctly; since it is by the breath we live, by proper breathing we should live longer and be more healthy. Vital and magnetic force is generated by correct breathing.

Self control, the foundation of power and charm, is possessed by few, and principally because of the highly nervous tension so common among men and women, especially of the Occident. Remember, the power of controlling others is born of the ability to control one's self, and, not having self control, meditation and concentration become impossible; hence the mental and physical force is scattered and life becomes dull and monotonous.

Next autumn and winter Ahumada will give a series of public lectures in New York and other cities. Some of the master's advanced students will give the illustrations. It can only be a matter of time before Americans will recognize instructors like Ahumada as benefactors.

While in New York Ahumada lives in a handsome studio at 9 West Twenty-eighth street, between Fifth avenue and Broadway. If the characters of men are reflected in their surroundings then a visit to Ahumada's apartments is most reassuring. The furniture and draperies are all in the best of taste and the bronzes and other antiques impart the necessary Oriental atmosphere. In appearance Ahumada suggests the ascetic. The tall figure is spare and every movement in walking or talking indicates grace. A benign frankness lights up the handsome countenance.

Ahumada has pupils among the exclusive society of New York and Newport, as well as a number of professional and business men and women. When Ahumada finds himself in the company of people who want diversion as well as study he reads palms and horoscopes. Many persons honestly doubtful regarding these old sciences are astounded when Ahumada makes his revelations, for they are so startling and true.

An interview convinces the caller that Ahumada is a man of wide reading and all around culture. He can converse delightfully on the arts and science of the Western world. A ten years' residence in England at a time impressions are easily absorbed had the effect of broadening his views. Barely thirty-five years old, Ahumada talks with the wisdom and experience of a sage of sixty. When busy men come to him they get simple, direct advice. As if aided by some magic power he analyzes character and motives in a way that leaves his students spellbound.

A syndicate article on Ahumada's teaching, published last March in several leading papers, referred to Ahumada's "Seven Beatitudes: Love, Patience, Charity, Chastity, Temperance, Goodness and Joy." The writer of the article stated that Ahumada teaches you that it is your duty to inform everybody, to be charitable, to preserve chastity, to be temperate, to be good, and to be joyous.

Professor Hubert, of Detmold, was presented by the regent with the medal for art and science.

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CINCINNATI.

CINCINNATI, July 7, 1904.

THE ladies of the Haydn Society gave Pergolesi's "Stabat Mater" last Monday night. The wonderful poem of Jacobus de Benedictis (A. D. 1300), though set to music by almost all great composers, from Palestrina to Rossini, was never handled by any other composer so absolutely of the same spirit with the part as Pergolesi (1710-36). The same intense, subtle religious enthusiasm shows itself everywhere in the poetry and music. Prof. Dr. Robert, director of the society, introduced the concert with a reading of the original Latin poem and a literal translation, with a sympathetic commentary on the same. The chorus sang with pure tone and beautiful expression. Especially noteworthy was the pathetic rendering of the chorus "O quam tristis." The solos were admirably sung by Misses Germania Hensel (soprano) and Elizabeth Mathias (alto). Their well trained voices were exactly suited to the lovely music. The audience gave devout attention to what was rather a beautiful religious service than a concert.

Frank van der Stucken, director of the Cincinnati Symphony Orchestra, has had his latest songs published in Germany, where they have already created much attention and favorable comment from the critics. They appear both with the German and English text, the translation having been made by J. A. Homan. The songs are genial, show much originality and are generally written in the Volk-style vein.

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November 24—Pittsburgh.	January 16—Baltimore.
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November 26—Louisville.	January 23—Entire week with
November 27—Grand Rapids.	Walter Damrosch and New
December 1—Boston.	York Symphony Orchestra in
December 2—Boston.	New England—Springfield,
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December 4—Philadelphia.	land, Boston, &c.
December 5—Washington.	January 21—Montreal.
December 6—Washington.	February 2—Brooklyn.
December 7—New York.	March 10—Washington.
December 8—Brooklyn.	March 11—Baltimore.
December 9—Albany.	March 15—Wilmington, N. C.
December 10—New York.	May 12—San Francisco.
December 11—Boston.	May 13—San Francisco.
December 12—Hartford.	May 14—San Francisco.
December 13—Boston.	May 15—Los Angeles.
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December 16—St. Paul.	May 18—Los Angeles.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

A SPECIAL addition will be built to the Leipsic Museum in order to accommodate comfortably Klinger's famous statue of Beethoven. Beethoven is getting bigger every day.

A PUBLISHING firm announces a new "Handbook of Music." We notice that Commissioner McAdoo has declared his intention of sternly suppressing all handbooks in this city.

A WESTERN statistician has computed that "the average professional earnings increased during the year 1903, per capita, for doctors, \$7.50; for actors, \$4.80; for lawyers, \$18; for electrical engineers, \$11; for newspaper men, \$1.70, and for musicians, \$5.60." Somebody is withholding our share.

THE Munich Opera next season will introduce its patrons to the following works, not heard there before: Weingartner's "Orestie," Strauss' "Feuersnot," Klose's "Ilsebill" (fairy opera), Reznicek's "Till Eulenspiegel" and Saint-Saëns' "Samson and Dalila." These names sound good to the patrons of opera in New York.

MASCAGNI has just completed his new opera in one act (three scenes), and calls it "Amica." The libretto is by Paul Bérel, and treats of a Savoyard love story, with a tragic ending. "Amica" will have its premiere at Monte Carlo on March 1, 1905, and other productions will follow immediately at the Paris Opéra and at the Costanzi Theatre in Rome.

LADY HALLE writes from Berlin to say that "the statements which have appeared as to Madame Melba being the first woman to receive the decoration of Science, Art and Music are incorrect." After playing before the King at Windsor Castle, on January 23 of last year, Lady Hallé "was decorated by his Majesty—and was absolutely the first recipient of the distinction, a matter upon which the King was pleased graciously to offer his congratulations on the pleasant occasion." The amende honorable is herewith made, even though **THE MUSICAL COURIER** did not print the incorrect news.

THE past season at Lemberg (Polish Austria) was a particularly interesting one. Among the artists who gave recitals there or appeared with the Philharmonic Orchestra were Dohnanyi, Michalowski, Zawilowski, Werner, Alberti and Professor Kurz and his wife. The Lemberg Opera produced "Hamlet," "Aida," "Trovatore," "Huguenots," "Tosca," "Pagliacci," "Louise," "Don Juan" and other works. The local chorus performed Bach's "St. Matthew's Passion," and the Philharmonic Orchestra's star numbers of the season were Beethoven's "Eroica" symphony, Brahms' "Serenade" (op. 16), Solti's symphonic poem, "Judgment Day," and Wagner's "Siegfried Idyll." Lemberg does not exceed in population the town of Utica, N. Y. On the other hand, however, Utica has a baseball club and belongs to the New York State League, so honors are even with Lemberg.

At the recent Swiss Music Festival the following novelties, by Swiss composers, were produced: "Heroic" symphony, C major, Hans Huber; piano concerto, Albert Meyer (played by Willy Rehberg, of Geneva); rhapsodie for orchestra, J. Lauber; "Fantasie Pastorale," W. Pahnke; a group of songs, Friedrich Niggli; "Ahavers Erwachen," cantata, Friedrich Hegar; Mass, D minor, F. Klose, and string quartets, by P. Fassbender and Henri Marteau. The last named is a Frenchman, but he lives in Switzerland and has cast his lot permanently with the progressive musicians of the little republic. Marteau, Dalcroze, the composer, Willy Rehberg and Hans Huber, are a quartet who have done wonders during the past few years in the way of developing Swiss musical talent. Geneva is the headquarters of the Neo-Swiss movement in music, and unless the signs of the times be entirely wrong, much that is important will soon come from that quarter of the globe. We have a Geneva in America, but where are the Neo-Americans in music?



Some Passing Comment.

Summer Blooms on the Editorial Tree—Catholic Music and Non-Catholic Musicians—Dvorak's Teacher—Charity Begins at Home—The Future of Music, Etc., Etc.



THE New York Sun lauds Archbishop Farley for discharging non-Christian musicians from the Catholic church choirs of this city. It is peculiar to find a metropolitan newspaper in the year 1904 making for sectarianism in any form.

The playing of the organ and the singing of hymns are purely mechanical processes which are not one whit different whether performed by Christians or by Jews or Buddhists, providing, of course, that the performers are all of equal musical merit. The organist cannot alter the tone quality of his organ simply by changing his religion, and a voice can simulate to perfection a very ecstasy of religious emotion, even if the singer be an out and out infidel. There is no such thing, strictly speaking, as essentially Catholic music. Music is music, whether it be written by Catholic, Protestant, Jew or Mohammedan, and music is music no matter by whom played. To insist anew on Catholic musicians in the churches merely because such was the custom some centuries ago seems rather a slim argument in favor of the movement. No better reason has yet been put forth, at least not for publication.

The only explanation offered by Archbishop Farley is a passage from the Pope's letter on church music as follows: "The liturgical chant belongs to the choir of levites, and therefore singers in church, even when they are laymen, are really taking the place of the ecclesiastical choir. Finally only those are to be admitted to form part of the musical chapel of a church who are men of known piety and probity of life, and these should, by their modest and devout bearing during the liturgical functions, show that they are worthy of the holy office they exercise." It is not quite clear why Protestants and Jews do not come under this heading.



At any rate women's voices are to be retained in the Catholic choirs, and that is an unmixed blessing for churchgoers who are really musical.



The London Pall Mall Gazette amends as follows: "So far is genius from being 'a transcendent capacity for taking trouble, first of all,' as Carlyle has it, that it is rather, as in Franz von Vecsey's case, the capacity for doing without trouble that which other people cannot do with any amount of trouble."



The music critic of the New York Tribune prints a story to the effect that he suggested changes in Dvorák's "New World" symphony, which the composer was instantly willing to make, and was prevented only by the magnanimous critic, who said to Dvorák: "If you were to change the theme now you would have to revise the entire free fantasia section." On another occasion, according to the same veracious critic, he pointed to a certain passage in the last movement and said to Dvorák: "I see you have found our 'Yankee Doodle.'" To this the composer made answer: "It is the principal theme of the movement in diminution." And then the critic replied sternly: "I think we might better say the principal theme is this 'Yankee Doodle' counterpoint in augmentation." All this, if true, served Dr. Dvorák right for wasting his time with such a musical ignoramus as the critic in question.



It is pleasant to note that in London they are taking serious steps toward abolishing the charity concert nuisance, and that several well known artists have decided to set the example of charging their regular fee for services rendered at charitable entertainments of any kind whatsoever. THE MUSICAL COURIER for years has been urging some such resolute step on this side of the ocean, where the charity concert evil bids fair to become as great a scourge to artists as it has long been in London. There is no reason on earth why professional people should sing, and play, and act for nothing in order to extract money from the

pockets of those ungenerous persons who will not do charity unless they get something in return for their expenditure. We have gone over this ground so many times, and so thoroughly that it is not necessary to point out again at this moment how utterly foolish it is for artists to allow themselves to be inveigled into such an unprofitable practice. Nine times out of ten the participants in such entertainments are not in the slightest degree interested in the charity which is being benefited, and they assist merely because Lady Hasacheek or Mrs. Whatanerve has asked them, and they are afraid to refuse for fear of being excluded from certain London and New York drawing rooms where once in a great while an artist is engaged and paid in real money. Usually, however, the reward is a "Lovely—aw—perfectly charming" and a salad sandwich. This species of polite blackmail and cheerful lying, by women whose pin money for one week would suffice to buy every ticket in the hall at one of these charity concerts, has reached a stage where the artists must organize themselves against it, or else subject themselves in the future to still further inroads on their time and on their pocketbooks. There is no limit to which the effrontery and the selfishness of these amateur managers may not go, unless the abuse be checked at once and for all time. Artists everywhere suffer from kid glove robbery of this kind, and the few of the craft who had courage enough to start a revolt in London should be hailed as veritable saviors by their hunted colleagues here and abroad. "No pay, no play" is suggested as the motto of the new league. It is a good protective device, and we sincerely hope that it will be acted up to. Very often the "obliging" performer at a charity concert is in much greater need of money than the institution which is the beneficiary. Charity begins at home, we are taught, and the artist, too, has a home, strange as that might appear to some society women.



The Springfield Republican calls attention to the fact that in its city a musical circulating library has just been added to the regular department of the Springfield Public Library, and points out that a similar improvement would be welcome in other libraries all over the country. It is a good point and should be well taken. There is no reason why every library in the United States should not have editions of the chief works of all the standard composers, to be studied in the building, or taken home, under the same conditions that govern the uses of books. The Springfield Republican says of the new music department at the local library:

It is a small collection as yet, but a considerable proportion of the most famous works are already included. For instance, among the operas are Auber's "Fra Diavolo"; Audran's "The Mascot" and "Olivette"; "The Bohemian Girl," by Balfe; "Norma" and "La Sonnambula," by Bellini; "Fantine," by Berneat and Messager; "Carmen," by Bizet; "Robin Hood," by De Koven; "The Daughter of the Regiment," by Donizetti; "Martha," by Flotow; "Faust," by Gounod; "Erminie," by Jakobowski; "Priscilla," by Keating; "Cavalleria Rusticana," by Mascagni; "The Magic Flute," by Mozart; "The Rose of Auvergne," by Offenbach; "Bells of Corneville," by Planquette; "The Bohemians," by Puccini; "Bildee Taylor," by Solomon; "The Little Tycoon," by Spenser; "Cox and Box," "The Princess," "Iolanthe," "The Pirates of Penzance," "The Sorcerer" and "The Mikado," by Gilbert and Sullivan; "Fatinitza," by Suppé; "Aida" and "Il Trovatore," by Verdi; "The Flying Dutchman," "Götterdämmerung," "Lohengrin," "Parsifal," "Rheingold," "Tannhäuser," "Tristan and Isolde" and "Die Walküre," by Wagner. It is a funny list, because it is alphabetical, and the alphabet is full of quaint and unexpected turns of humor. But think what it means to a provincial music lover with no library of his own to have free access to the vocal scores of operas by Mozart and Wagner. In time the orchestral scores will no doubt come, too, but these are expensive luxuries, and in the case of modern copyright works are almost impossible to get. From the operas one may turn to the standard oratorios and cantatas. On the shelves, too, may be found in bound volumes the standard literature of the piano—the preludes and fugues of Bach, the sonatas of Mozart and Beethoven, the collected works of Chopin and Schumann,



without entire neglect, either, of such popular composers of the present day as Grieg and Moszkowski. Or the singer whose taste has been molded on Pinsuti, Cowen and Dudley Buck, may experience a change of heart after taking home a few volumes of Schubert and Robert Franz. The field of violin, chamber and orchestral music is also being cultivated to some extent. Already there is the material for a very helpful educational work, and the public is cordially invited to make use of it. Gradually as means are forthcoming the collection will be enlarged, and it may be suggested that this offers a very attractive specialty for anyone who would like to build up some department of the library.

Why could not the thousands of musical clubs scattered throughout our cities and towns take this matter in hand? Surely that would be of more practical good to the cause of music than the compiling and reading of encyclopedic articles on Sweelinck, Dittersdorff and other submerged composers of the early past.



From the London Daily News: "Twin daughters have arrived for Kubelik. Fortunately, he is used to crowded houses."



A program sent to THE MUSICAL COURIER of a concert given in a Western city last week announces a "special number, to be sung by the Victor Talking Machine, and accompanied by the Celiian." Is this the future of music?



New York Life is not always funny. Last week that clever weekly published this serious paragraph: "A successful lawyer is his own boss; a successful doctor or architect has no one over him; but even an able and successful journalist is tied to a big commercial machine, and must regulate his deliverances according to the necessities of that machine and the desires of its owner." Is not that what THE MUSICAL COURIER always claimed for musical criticism on most of the daily newspapers in New York?



English newspapers must have their little fling at America occasionally—as is pointed out in another column of this issue—and one of the favorite subjects for their delicate irony is the American provincial reporter when he "cuts loose" from time to time with a piece of fine writing about a local wedding or a local concert. However, it is a long worm which has no turning, and herewith we present the rural American music critic with the chance of his lifetime. The following extract is taken from a daily paper published in England and not more than a million miles from London:

The fantasia opened with a chord over which is a mordente that at once rivets attention; it is a work that abounds with florid passages, imitation, and beautiful unfinished cadences. Not one present who had anything like a faint knowledge of the beauties of the number could have failed to appreciate to the full the massive harmonic progressions which finished with a short chromatic passage on the pedals alone and with a crashing final cadence—tierce major.

To appreciate its grandeur one was invited to carry themselves in imagination to the mountains of Switzerland, and that was the venue of the storm. Soft and sweet came the sounds of the pipes of the shepherds, who delight, while tending their flocks, to thus while away the hours; then a deep, dull roar is borne upon the air; the thread of the narrative of the piece is never entirely lost, but soon one appreciates the rising of the storm, and then, in a moment as it were, it bursts with all its suddenness upon you. Every chord in the vast organ seems brought into requisition, from the highest to the lowest octave of the triple keyboard, and the crash is wonderfully realistic; a roar that is all but continuous swells round the whole building, until the listener is awed as well as impressed with the masterly production. Then softer and softer come the notes, and it is realized that it is symbolical of a prayer of thanksgiving; the melody

of the prayer appeals to all, it is varied, then it is heard again, and then the storm is heard gradually dying away in the distance.

The same eloquent scribe talks, too, of a composition called "Bach's G minor," tells about two mysterious composers known as "Mendelssohn" and "Ambrosia Thomas," and insists that Bach was born in "Cisenach" in 1685. The organist of the concert is referred to as the "organiser." Now we are avenged!

EVERYBODY'S MAGAZINE says that American book criticism is now conducted on the following exalted lines:

THE TRADE "The daily newspapers notice the books of the houses that advertise.

OF "The literary magazines are owned

CRITICISM. by the book publishing houses, which issue them for the purpose of 'boosting' their own books.

"Sometimes they trade boosts," that is, review the book of another house in exchange for a review of one of their own books."

This reminds us of something we once read about certain New York daily newspaper music critics and certain artists who appear in New York. The dailies notice the appearances of the artists who advertise, and generally notice them favorably; the critics are interested financially in certain musical enterprises and "boost" them with more ardor than caution; and these same critics trade "boosts" of books, concerts, artists, lecture schemes, folksong editions and other schemes in which they have a commercial interest.

This is all admirable, for it is business, and everyone lives to do business in some form, and does some business to live. However, the public should know the true inwardness of musical criticism on certain New York dailies, for there is no need to sham ethics and probity where there are none. Business is never a disgrace, and the critic who is a good business man need not hide his doings as though he were ashamed of them. It is a well known fact that the daily papers do not pay their critics large salaries, and therefore we quite understand why the underpaid scribes are forced "to do business on the outside," as it is technically termed. We shall continue to call the attention of the public to those daily newspaper critics who are driving a prosperous trade in all kinds of musical wares, for we admire business ability and push, and we wish the public to share our admiration. It is a very easy thing, too, to understand the criticisms of these business men in the columns of their papers. When a mere critic writes of a musical performance it is a difficult matter to follow him and to know exactly what the performance was like. But when one of the business men writes a criticism the formula is exceedingly simple; if he praises, you know the performance was bad, and if he "roasts," you know it was good. By counting the number of lines in the criticism, noting its position and measuring the size of the headlines you can after a time figure out the business rates of the paper, and need not bother to write for advertising catalogues. This is a great country for business, and among the best petty merchants in the country now must be reckoned most of the New York daily newspaper critics of music. Criticism per se has become almost obsolete, and that is well, for it was a stale and unprofitable habit. We are sorry we are not a daily paper.

VLADIMIR DE PACHMANN will appear with the Boston Symphony Orchestra next season in Boston, New York, Brooklyn and Philadelphia, and his agent announces also that the great pianist will be engaged by the Philadelphia, Pittsburgh, Cincinnati and Chicago orchestras. There will be three New York recitals, a transcontinental tour and a Canadian invasion.



THE London Spectator prints an interesting essay on American musical conditions, and makes several observations which rather surprise one by their admiring tone, coming from an English source. As a rule London newspapers are inclined to discredit our American musical endeavors, and even to poke fun at them in most indelicate style. We are looked at on the other side of the water as an aggregation of naive hayseeds, who go about with a perpetual stare of wonder on our stupid faces, and who having made much money through no merit of our own spend it with the same lack of discrimination and tact which mark our every other action in life. This is hardly the place in which to combat such a belief, and as a matter of fact the present writer cannot think of any place at all where argument on the subject would be advisable. However, it is not without a due sense of the unusual good will displayed that the reader will peruse the following extracts from the Spectator article:

America has not yet produced a musical Sargent or Whitman or Henry James, though critics are not wanting to claim for Mr. MacDowell a place among the immortals both as symphonist and song writer, but the stimulating atmosphere of American life has already made its influence felt in a variety of ways on the cultivation of the art. The rapidity of progress which has marked the material development of the United States finds an analogy in the musical education of the cultivated classes. The tyranny of Italian opera lasted in England for more than a century and a half, while in America the history of its rise and decline—the first troupe visited America in 1825—is contained within a period of sixty years. * * * What we are chiefly concerned to insist on at the present moment is that if in the domain of music America has hitherto been assimilative rather than creative, she has already begun to stamp the impress of her individuality on the alien elements incorporated in her system. Instances might be multiplied of the transmutation or modification of racial characteristics in the crucible of American life.

A strange story in illustration of this process was recently told by an artist who, on a visit to America last year, encountered an Italian singing master who had migrated to an American city from London a good many years ago. The inducement was that, owing to the higher remuneration, he could earn enough in nine months to spend the remainder of the year in agreeable indolence in Italy. The results justified the move, and for a while he was able to arrange his life on this plan, to his entire satisfaction.

Unfortunately, he gradually became infected with the "accursed industry" of the Americans, with the result that he could never enjoy his holiday because of the longing to get back to work, and has now given up the annual visit to his native land. If such a transformation can take place in a man already in the prime of life, how much more may be expected after the stock has been transplanted for a generation or two?

The sore spot in our artistic and commercial life is touched upon with acumen, but also with gentleness. Is it only because of our "accursed industry" that we have not yet produced a musical Sargent, Whitman or James? Must we really wait for his coming until our whole land shall have sunk into that state of *dolce far niente* which is popularly supposed to inspire and develop the real art spirit? Look at Mexico, Montenegro, Spain and South America. They are all lazy enough, goodness knows, but where are their musical Whitmans, Sargents and Jameses? Or, on the other hand, per-

haps that endless process of "transmutation and modification of racial characteristics" which is expected to accomplish so much is steadily working away from an art spirit rather than toward it. What individual shall search the temper and foretell the destiny of a people that numbers nigh onto 80,000,000, and that changes its mind and its topography on every day of the 365 in each year? Judging by the achievements of the past fifty years—a period which is as a mote in the art history of a land—who shall say what wonders America may not bring forth in the very next moment?

There is really no serious regret in this country—or anywhere else—over the fact of our being unable thus far to produce a musical Whitman, Sargent or James. Nobody misses him, except the writers on musical topics who, having expressed their opinions on every composer that ever existed, must needs extend the habit to those who do not exist. Musical "copy" is scarce, and the "American Beethoven," as he is more generally known, furnishes good food for the eager pen. If the American Beethoven knew what is in store for him after he does get here, and what those very gentlemen will do to him who now so ardently long for his coming, he will leave the call unheeded and stay where he is in a land that presumably knows no critics and does not care whether a symphony be written in one movement or in nine.



The French Beethoven seems to have arrived, if one is to judge by the lavish praises showered in the Paris papers on young Gabriel Dupont, who



GABRIEL DUPONT.

with his opera "La Cabrera" ("The Goat Herdless") recently won the Sonzogno prize of 50,000 francs. A portrait of Dupont is printed on this page, and a few biographical facts are herewith given, taken from *Le Monde Musical*:

"It was in the pleasant atmosphere of a suburban villa that our interviewer surprised Gabriel Dupont, the hero of the day, the composer of 'La Cabrera,' which the international jury and the public of Milan have just voted to be the best of 237 operas sent in by the musicians of the entire world for the Sonzogno Concours. Surrounded by those delicate attentions which only a mother's love knows, Gabriel Dupont has for a year courageously been fighting the consequences of two terrible illnesses that almost cost him his life—pleurisy and bronchial pneumonia. Medical science, good air and perhaps also the joy of success have helped the invalid toward rapid con-

valescence, and it is splendid news to be able to announce that his complete recovery seems now to be assured beyond any reasonable doubt. * * *

Although much liked by all his colleagues at the Conservatoire, and believed in by at least one person, his teacher Widor, Gabriel Dupont was not generally considered one of the best or even one of the most promising students at the institution, for he had failed to win a premier prix after several attempts. * * * He arrived in Paris at the age of fifteen, coming from Caen, where his father (who was organist of St. Pierre Church) had given him his first musical instruction. Young Dupont was fortunate in falling at once into the hands of M. Widor, who took him into his organ class at the Conservatoire, and had him study harmony with M. Taudon. The youth did not care particularly for organ, however, and he left Widor in order to devote more time to composition, which he studied in the class of Massenet, until that master retired from the Conservatoire in 1896. Dupont then returned to Widor, and under his guidance obtained a second Prix de Rome in 1901. He tried in 1902 for a Premier Prix de Rome, but his health failed him at about this time, and he renounced his ambition to win the coveted prize, and gave up his residence at the Villa Medici. It was at this moment that Widor proved his trust in Dupont by furnishing the means wherewith the sick composer could spend a year in the Midi, regain his health and resume his work without worry about the immediate future. * * * Widor it was, too, who went to Milan when Dupont's triumph was announced, and rehearsed 'La Cabrera' day and night for the final test at the Teatro Lirico.

* * * Widor's rare devotion could not have been better repaid than by the success of his favorite pupil, in whom he never lost faith despite almost unconquerable obstacles. * * * Dupont's principal works are: A symphonic poem which won the prize of 500 francs of the city of Nancy, and was played by M. Guy Ropartz's orchestra; a 'Poème' for violin; various morceaux for piano, violin and voice; 'La Cabrera,' lyric drama in two tableaux, on a poem by Henri Cain. A collection of eight melodies under the title of 'Poèmes d'Automne' is as yet unpublished, and just finished is a collection of piano pieces called 'Les heures dolentes.' Le Monde Musical says in conclusion of Dupont's music: "It is essentially melodic, sincere, personal and expressive; and it is before all things sane and free from any suggestion of modern harmonic decadence."



Again THE MUSICAL COURIER is in a position to correct a foolish news item which has been traveling through the American daily newspapers and has been gathering picturesqueness en route. The story runs that the score of Liszt's youthful opera "Don Sanche" has just been discovered in Paris, and the incident of the finding was described in dramatic style. As a matter of fact, the manuscript of "Don Sanche" was found in 1899 in the library of the Paris Opéra by Dr. Hans Richter and Edouard Risler, and an analysis of the work was soon after written and published by Eduard Reuss, the Dresden conductor and pianist. It now remains for someone to discover the finale of Schubert's "Unfinished Symphony."



In London, too, they are discovering things. They have just come upon Verdi's "Un Ballo in Maschera," and really like it. The New York Sun, in commenting on the Covent Garden production of the tuneful old work, suggests a new and clever way to read articles by professional critics. The Sun says: "The critics pick out some parts only

as praiseworthy, while others, though liked, are only antiquated operatic forms. By adding together each critic's selection of what is really good, however, we find the whole opera praised from beginning to end." And then the Sun adds: "The gist of the matter seems to be that all are heartily tired of Wagner and the music drama, year in and year out, and are relieved to hear again good music that doesn't pretend to be anything more than lyric opera." Now look out for bombshells from Henry T. Finck and E. Irèneus Prime-Stevenson.

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Proud Composer—!!!!??!! What book?

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Here is a splendid musical anecdote from the San Francisco Argonaut: "A remarkable duck story comes from Nantes, France. Some fishermen were out at sea during a terrific thunderstorm, when suddenly a number of roasted ducks fell into their boat. The lightning had struck a flock and cooked the birds to a turn!"

LEONARD LIEBLING.

Reception to the French Band.

EXTENSIVE arrangements are being made by French residents of New York for a reception to the Garde Républicaine Band, the official military band of France, which, by special permission of President Loubet, is to visit America and fill a week's engagement at the St. Louis Exposition early in September. Among the features planned will be a reception, a banquet, a free concert by the band in Central Park, and one or two concerts, probably at the Metropolitan Opera House. The reception committee's officers are: President, Prof. E. Aubert; vice president, J. B. Martin; second vice president, Xavier Dietlin; treasurer, Louis A. Risse, Nos. 19 and 20 Park Row; secretary, Prof. Edouard Houllegat; assistant secretary, Elie Davoust.

Miss Margaret Adams With Duss.

MISS MARGARET ADAMS, the soprano, who sang in the Duss concerts last year, is the soloist in his concerts this week in Madison Square Garden. Sunday night she sang the aria from Gounod's "Queen of Sheba"; her number Monday night was "Still Wie Die Nacht," by Bohm; last night her selection was Gounod's "Ave Maria"; tonight she will sing "Elsa's Dream," from "Lohengrin"; her number tomorrow night will be the aria from the "Queen of Sheba"; Friday night she will sing "Elsa's Dream," from "Lohengrin," and Saturday night "Without Thee," by d'Hardelet.

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WASHINGTON.

WASHINGTON, D. C., July 9, 1904.

AN important musical step was taken here this week. A number of resident stay at home musicians formed themselves into a group for the practical discussion of musical topics. The disposition to talk about music, as well as to play and sing it, has been noticeably growing in Washington the past year. Oscar Gareissen was made president, Mrs. S. B. McDuffie vice president and Miss Marguerite Babcock treasurer. The Music Lovers' Knot was decided upon as the name of the society. The formation was made at the home of the Misses Minke, musicians, formerly of Boston. Twenty congenial spirits formed the nucleus of what may in time prove to be a valuable aid to musical progress.

Among the points decided upon for the government of discussion of musical work was this: In the case of blameworthy features no name of any person is to be mentioned, whereas when work is praiseworthy the name is to be put much in evidence and so dwelt upon as to be a sort of premium upon the merit in question. The sinking of the personality for the good of the cause of music was another point advocated, also that no personal feeling was to animate the discussion of subjects or cause anyone to refrain from the same, and that members should volunteer freely illustrations of subjects discussed, without fear of ridicule or criticism, as evidence of their desire for the advancement of the cause. A long list of subjects was offered for consideration at the meetings, which are to be weekly. That of enunciation in singing was chosen as the topic for the next meeting.

The first movement of the musicians was decided upon for next Saturday evening, when they will in a body attend a musicale to be given at Chevy Chase under the direction of Miss Susanne Oldberg, the "enunciation" of that entertainment to form the leader of the discussion on that subject at the following meeting. It was further decided that the press should be treated with respectful consideration, and that its representatives be made welcome guest members. THE MUSICAL COURIER was chosen spokesman-in-chief.

Fraulein Maria von Unschuld has made all arrangements for the opening of her university in October, her chief intention being to produce a model school for instruction in music. Trained in the best musical institutions of Europe, with diplomas from governments and courts as to her fitness for such important mission, and backed by high talent, thorough training and rare artistic conscience, the best

wishes of people in Europe and in the States go with this musician in her unique venture.

An interesting personality in the vocal world at Washington is Miss Sadie Gompers, daughter of the president of the American Federation of Labor. Miss Gompers figured here recently in the Liebermann concert, where her new style, voice and spirit won for her immense applause. Mr. Gompers is passionately fond of music, proud of his daughter's undeniable talent, and perfectly willing that she should make of it a life career. The girl is intelligent, fascinating, and, while ambitious, has a just appreciation of the conditions of success. She inherits her father's command of nerve before a crowd. She is at present on a visit to New York.

A charming event in musical circles this week was a luncheon given by Mrs. Susanne Oldberg as a sort of musical housewarming for her new home. It is Mrs. Oldberg's intention to have fencing made an obligatory preparation for her singing classes next year; also the Yersin sounds in French as obligatory preparation to any singing in that language in her studio. She is, too, to have a class for training for public work, and is to continue the use of stringed instruments as a means of voice culture, made so profitable and interesting last season.

Miss Charlotte St. John Elliott, one of Mrs. Oldberg's most brilliant representatives, has already achieved an enviable place in the world of vocalists. The young lady is exceptionally well educated and intelligent and is a great favorite in Washington.

Mrs. Agnes Postell Everest has left for a stay in the country, to return in August. Mrs. Silverthorne and daughter have gone to Virginia. They are to be associated with the College of Music next year. Miss Stella Lipman is in New York. Henri Xander has gone into the country.

Mrs. Emma B. Carroll, the Leschetizky representative in Portland, Ore., passed through Washington last week on her way to Europe, where she goes each year to supplement her musical education. The pianist is having great success in the West.

Miss Elizabeth Patterson is enjoying her vacation near Pittsburgh, where she is visiting relatives. She is increasing her repertory, however, and her voice is reported to

be in excellent condition. Miss Patterson will return early to Washington to make her headquarters here next season.

Tom Green is at Front Royal, Va., with his family. He is preparing a complete course of education in operatic study for use in the Wrightson College of Music. He has seventy-two roles at command for which he will teach stage business, acting, costuming and singing. Mr. Green has had experience with the most exacting and prosperous operatic companies in the States, and knows of their practical necessities.

FANNIE EDGAR THOMAS.

M. B. de Bor and His Success.

ALTHOUGH he has been in New York only a year, M. B. de Bor, whose studio is in Carnegie Hall, is one of the busiest and most successful teachers here. One of his most promising pupils is Miss Lillian de Lee, of San Francisco, Cal., who possesses a beautiful high soprano voice and who is destined to make her mark in her chosen profession.

Mr. De Bor's experience on the operatic stage has brought him many professionals, who are studying with him during the summer months in preparation for the fall season. From October 1 Mr. De Bor will occupy Rooms 817 and 818, two of the most desirable studios in Carnegie Hall. Lectures on the drama and monthly musicales will be given in which every pupil will appear.

The excellent Dresden baritone, Johann Schwartz, has been engaged for five years at the Graz Opera.

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CHICAGO, Ill., July 11, 1904.

CHE faculty of the American Conservatory has received a most important acquisition in the engagement by President Hattstaedt of Heniot Levy, the distinguished pianist, composer and teacher.

Mr. Levy enjoyed a musical training of unusual thoroughness, which he received in New York and at the Royal Hochschule of Berlin, at the latter institution under Oscar Raif and Heinrich Barth in piano, and Professors Von Herzogenberg and Bargiel in theory and composition. Later on he took a special course under Dr. Max Bruch, well known as one of the great composers of the day. Mr. Levy distinguished himself both as pianist and composer, his compositions being performed under Prof. Joseph Joachim's personal direction.

The following letter received by J. Hattstaedt from the distinguished pianist Leopold Godowsky will testify as to Mr. Levy's standing among the leading artists of the day:

BERLIN, March 1, 1904.
MY DEAR MR. HATTSTAEDT—Having just returned from Austria, I hasten to comply with your request suggesting to you a leading pianist and teacher for your conservatory. Of such as would be capable to accept the position you offer and possess the ability to fill it with honor to themselves and to me, I know of none more suitable than Heniot Levy, of Berlin. Mr. Levy is a pianist of unusual attainments, and is an exceedingly gifted composer and teacher. He enjoys an excellent reputation in Berlin, and no less a man than Joseph Joachim gladly conducted his compositions in Berlin. He possesses a large repertory and would be a very notable acquisition to the pianistic element of Chicago.

Trusting that you may succeed in bringing Mr. Levy to Chicago and wishing you every success, believe me,

Very sincerely yours, LEOPOLD GODOWSKY.

Mr. Levy will begin his duties at the conservatory with the fall term in September.

Chicago Musical College.

The first concert in the summer series given by the Chicago Musical College will take place in Music Hall next Saturday afternoon, July 16. Judging from this concert the programs will be equal in interest to the best heard in this city during the winter. The artists who will take part are no other than the great English pianist Arthur Speed; the veteran violin virtuoso Bernhard Listemann, and the operatic baritone Herman Devries. Concerts by such artists are unusual during the summer months, but the Musical College is in the habit of doing things on an elaborate scale.

Preceding the musical program Glenn Dillard Gunn will lecture to the students on "Methods versus Fads."

The American Conservatory.

The American Conservatory is giving a series of five summer recitals. The third recital will take place at Kimball Hall next Thursday morning at 10:30. The performers will be Mrs. Pauline Newhouse, soprano; Miss Ethel Freeman, violinist, and Theodore Militzer, pianist.

Walter Spry returned from St. Louis last Wednesday to take charge of his summer normal class, which is particularly large this year. He gave the first of a series of historical recitals before the pupils, and proved himself a classical player of fine qualities. The programs for the series are as follows:

PROGRAM JULY 6.

Prelude from English Suite, No. 4.....	Bach
Pastorale.....	Scarlatti
Sonata, op. 31, No. 3.....	Beethoven

PROGRAM JULY 13.

Variations, F minor.....	Haydn
Fantaisie, C minor.....	Mozart
Concertstück.....	Weber

PROGRAM JULY 20.

Scherzo, op. 31.....	Chopin
Bird as Prophet.....	Schumann
Rhapsodie, B minor.....	Brahms
Legend, St. Francis Walking on the Waves.....	Liszt

PROGRAM JULY 27.

Suite Moderne.....	Whiting
Scherzando, op. 59, No. 5.....	Schütt
Le Bal (polonaise).....	Rubinstein

Mary Wood Chase.

Miss Mary Wood Chase is attending the annual convention of the New York Music Teachers' Association being held at Niagara Falls, N. Y., at which place Miss Chase will make her summer abode, returning again in the fall to take up her teaching with the Columbia School of Music.

Rudolph Ganz.

Rudolph Ganz's tour of the Pacific Coast with Madame Sembrich is noticed as follows:

The prima donna gracefully divided her honors last evening with Rudolph Ganz, a most accomplished pianist. Ganz is a master of the keyboard, whose only equal here this year has been Harold Bauer. He has a technic that is little short of marvelous. His hands seem like perfectly trained machines that rush with unerring precision over the full sweep of polished ivories, while Ganz himself, as a sort of musical director, sits back with calm, artistic philosophy conducting their performance.—Los Angeles Times, May 3, 1904.

Rudolph Ganz is a joint interpreter with Sembrich of the beauties of the masters. Many of these works can only receive a true interpretation when a musician of Mr. Ganz's calibre is at the instrument.—Los Angeles Express, May 3, 1904.

Rudolph Ganz, the pianist, proved to be a rarity among concert performers. He is a very clever modern player, whose technic is large and who plays with intelligence and skill. Chopin and Liszt were drawn on by him and he played both with brilliancy and effect.—Los Angeles Herald, May 3, 1904.

Rudolph Ganz is a pianist of fine attainments. His style is very brilliant, and he is an honest, sincere musician. He played Chopin and Liszt numbers and responded twice with encores.—San Francisco Chronicle, May 6.

His solos fall in blended beauty on the ear. The Brahms Rhapsody in G and "The Storm," by Liszt, showed the strength

of his attack, pale, frail young man as he appears, and D'Albert's scherzo showed technical facilities and lightness of touch.—San Francisco Bulletin, May 8, 1904.

Rudolph Ganz, the pianist, has established himself as a favorite in this city, for, despite the long program numbers he gave, the audience at each concert has demanded an encore and given him most cordial receptions. His playing is brilliant, clear, glistening, rather than poetic; his execution is that of the sincere, painstaking, competent musician.—San Francisco Chronicle, May 11, 1904.

Rudolph Ganz surpassed himself at the piano last night. He played the Chopin C sharp scherzo with dash and brilliancy, and many musicians in the audience claimed that they had never heard the "Liebestod," from "Tristan and Isolde," more superbly rendered. Certainly, he gave it volume, color and spirituality. The Beethoven numbers proved also that Ganz is a student of the classic, and knows how to draw forth the poetry of this old master.—San Francisco Bulletin, May 18, 1904.

Ganz is a man who demands immediate attention, one of those artists who inspire confidence as soon as they appear on the platform. In digital facility he has mastered every detail, executing the elaborate Liszt numbers with delightful ease and spontaneity. His Chopin reading is imbued with that peculiar spirit which forms the essence of these works. However, we have heard a great many pianists who predominate in technical demonstration; we have heard a good many who reveal poetic sentiment, but we have had only a few who are scholars like Mr. Ganz. He is a musical educator in the truest sense of the word.—San Francisco Musical Review, May 6.

The pianist exhibited technic of most finished delicacy, combined with exquisite phrasing. The encores were a scherzo by D'Albert and the Chopin A flat waltz. Vocalized applause greeted both musicians.—Portland (Ore.) Telegram, May 14, 1904.

* * * His technic is brilliant and he has a fine touch. He will be a welcome visitor again next season.—Portland Oregonian, May 14, 1904.

R. Ganz, the piano soloist, was highly appreciated and pronounced by critics one of the finest pianists ever heard in Spokane.—Spokane (Wash.) Free Press, May 17.

* * * The real surprise and supreme delight of the evening was Mr. Ganz's piano playing. I knew instantly that I was listening to a master ranking with the best of them—Bauer, Paderewski, any one of the very apex—when he marshaled his exquisite interpre-

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tions. And when he had finished with Liszt E major polonaise I believed that I had come as near hearing Liszt himself as I ever can.—Portland Town Topic, May 26, 1904.

* * * R. Ganz, a pianist who is master of his art. He is styled "King of Liszt Players," and proved his right to praise last evening by brilliant numbers, executed in a fashion which entitled him to share honors with the famous woman.—Spokane Chronicle, May 17.

* * * He shared the honors of the evening with the superb vocalist, and in every way demonstrated that he is one of the best pianists Spokane has heard.—Spokane Spokesman-Review, May 17.

In his solos, which called for a considerable display of technic, involving much dexterity and occasional force, he proved to be a pianist of rare skill.—Seattle Daily Times, May 19.

The Tuesday Musical Club of Akron.

AKRON, Ohio, July 9, 1904.

THE Tuesday Musical Club of Akron, Ohio, is the largest music club in the Buckeye State. The membership numbers 350, and from these 350 members a chorus of 250 mixed voices was formed. Meetings are held every Tuesday afternoon, and about 100 women usually attend. Last season the club gave two artist concerts, with Madame Blauvelt, Watkin Mills and Karl Griener as the soloists. For the coming season the committee has already engaged Campanari, three assisting artists and the Cincinnati Symphony Orchestra to appear at the first concert. The club is rehearsing "Samson and Delilah" for presentation at this concert. Ysaye may be engaged for the second concert.

At the present time all members of the club are looking forward to the dedication of the new music hall, set for September 15. Dr. Ion Jackson is one of the soloists engaged for that occasion. The new hall cost \$100,000, and will have a pipe organ valued at \$11,000.

This progressive music club has an appropriate motto: "Musik ist der Schlüssel Zum Herzen"—music is key to the heart.

A woman—Mrs. Spillman Riggs—is president of the club.

Leandro Campanari Sails.

LEANDRO CAMPANARI, the musical director from San Francisco, sailed for Europe Saturday of last week on the Umbria of the Cunard line. While abroad Mr. Campanari will visit his family in Milan. Many friends of Mr. Campanari will be glad to know that he recovered rapidly after his operation for appendicitis performed four weeks ago by Dr. Antonio Fanoni, a compatriot. At the time Mr. Campanari was a guest at the Hotel Marlborough in this city. He had planned to go abroad early in June. On account of the operation it was thought advisable to remain at the seashore near New York, but owing to his complete restoration to health Mr. Campanari carried out his original plans and departed for the other side.

Victor Gildemeester to Assist Mr. Johnston.

Victor GILDEMEESTER, a son of P. J. Gildemeester, has begun his career in musical management in the office of R. E. Johnston. During the coming season young Mr. Gildemeester will be associated with Mr. Johnston in managing Ysaye, D'Albert, Ella Russell, Da Motta and the Berkeley Lyceum.

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BOSTON.

BOSTON, July 9, 1904.

HE Review for the seventh season of the Faletten Pianoforte School has just been issued. The registration during the season numbered 667 students, 624 being residents of Boston and vicinity, and 53 from the States of California, Connecticut, Georgia, Illinois, Indiana, Iowa, Maine, Maryland, Michigan, Minnesota, Missouri, New Hampshire, New York, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and the Dominion of Canada.

The instruction has been in charge of the regular teachers as announced at the beginning of the season—Carl Faletten, Reinhold Faletten, Mrs. Reinhold Faletten, Mrs. Minna G. del Castillo, George F. Granberry, Benjamin Guckenberger, Miss Annie F. Hardy and H. T. Huffmaster. Miss Elizabeth L. Gibb acted as assistant teacher during the season. William Howard had charge of the weekly class in ensemble playing with string instruments.

All the present members of the faculty will continue in the school during the coming season.

The following members of the teachers' training class assisted the regular teachers in the classrooms and in coaching work. Miss Julia C. Auten, Miss Norville Harris, Miss Elsie Swan, Miss Sophie Rappaport, Miss Carrie C. Mason, Miss May Sawtelle, Miss Kathryn Randall, Miss Louella W. Dewing, Miss Anna M. Zemke, Miss Ada Loveland, Miss Anna Faletten, Miss Ivah M. Woodbury, Miss Pauline Fischacher, Miss Grace Burroughs, Miss Lucie Newcomb, Miss Florence Holmes and Frank Luker.

The business department has been in charge of H. Frank Spurr.

A scholarship fund is in charge of Mrs. H. F. Bibbs, Cheswick road, Auburndale; Miss Alice Quincy Parker, 7 Hawes street, Brookline, and Carl Faletten, Faletten Pianoforte School.

During the season ended the committee appropriated \$340 to assist nine pupils of the school to continue their studies. The committee now has on hand the sum of \$551.58.

Carl Faletten again gave six recitals during the season, to which the public was admitted. These recitals have become a feature in Boston's musical life, and attract large and musicianly audiences. The last concert, May 11, practically concluded a series of thirty concerts.

Interpretation lessons take place in Faletten Hall on Saturday mornings, to which admission is eagerly sought by many not members of the school.

Mrs. Reinhold Faletten again had charge of the Wednesday noon lectures, the director being present on many of these occasions, taking part in the discourse and illustrating certain points on the piano.

The course in "Method," an informal exchange of ideas on the details of piano instruction, was conducted by Reinhold Faletten, and the talks on the history of music by Benjamin Guckenberger.

During the season forty-six public recitals were given by students of the school, divided as follows: Forty-one recitals in the school halls; one at Mount St. Vincent-on-

the-Hudson, N. Y.; one at Delmonico's, New York; one at Mount St. Joseph's Academy, Brighton; one at the residence of Mrs. H. H. A. Beach, Boston, and one at the Bradford Academy, Bradford.

The graduating exercises took place in Huntington Chambers Hall, Saturday evening, June 20. After the musical program, Mrs. Reinhold Faletten addressed the audience and graduates. Following the address the director presented the diplomas. A reception to the class in Faletten Hall concluded the exercises, and was attended by a large number of the friends of the graduating class and the school.

Annual public recitals by pupils of the Whitham School of Music, James A. Whitham, director, were given at Lawrence June 11, June 15 and June 20. The instructors of the school are Mr. Whitham, Miss Louise J. Locke, Arthur W. Morrison, Miss Maud C. Ridings, Mrs. Mabel Sharrock-Farr and John Marsh.

The Faletten Pianoforte School will be represented and the Faletten system taught in New York next season by Miss Mabel A. French, who will settle there next September. Miss French has not only studied the Faletten system herself thoroughly, and graduated at the school as a member of the class of 1898, but she has also had a very valuable experience in teaching it. For two years she was a teacher at the Boston school, and for the last four years she conducted fundamental training classes at the Scranton (Pa.) Conservatory of Music, where she also achieved excellent success. She is said to be charming and well educated, with a winning personality, and is a teacher of superior aptitude and intelligence.

Russian and Japanese Soldiers' Songs.

(From the London Globe.)

MUSIC has always played a great part in fighting, and Lord Wolseley declares that "troops that sing as they march will not only reach their destination more quickly and in better fighting condition than those who march in silence, but inspired by the music and words of national songs will feel that self confidence which is the mother of victory."

In the Japanese army it is the custom for the soldiers to sing as they go into battle and rush to the charge. The practice was remarked during the operations of the allied Powers against Pekin. Their favorite song is the "Kimi Gayo," or national anthem, which has been Englished as follows:

May our Lord's dominion last
Till a thousand years have passed
Twice four thousand times o'er told!
Firm as changeless rock, earth rooted,
Moss of ages uncomputed.

In the Russian army tests were made a few years ago to ascertain the value of marching songs, and the results so confirmed Lord Wolseley's dictum that the regulations now decree that regiments on march and in advancing to charge shall sing national songs.

Dr. Ziegfeld in Paris.

D. FLORENCE ZIEGFELD, of Chicago, is in Paris, after having taken the baths at Aix-les-Bains, and leaves for the United States on July 13.

COLUMBUS, OHIO.

COLUMBUS, Ohio, June 30, 1904.

CHE Ohio Music Teachers' Association has just completed its twenty-second annual meeting, Columbus proving so popular a place that it was again chosen for next year. The attendance was scarcely up to the average of Ohio State meetings, no doubt affected by the Music Teachers' National Association, which, being this year held in St. Louis, proved more attractive. However, the meetings were very interesting and presented a large number of vocalists and pianists for the first time before the association. The vocalists were Mrs. C. A. McDonald, soprano; Miss Dell Kendall, soprano; Mrs. Amor Sharp, soprano; Amor Sharp, baritone; Cecil Fanning, baritone; Ralph Sapp, bass. The pianists were Alice E. Crane, Wilson G. Smith, Herbert Sisson, Armin W. Doerner, Miss N. Romaine Curry, Ernest Hale, Philip Werthner, and Mrs. Charles Bradfield Morrey. The violinists were Mrs. Gisele Weber, Mrs. John Broekhoven and Jacques Sternberg. Organist, C. E. Clemens. Accompanists: Clarence Adler, Miss Emma Ehrling, Miss Ethel Keating, Amor Sharp and Philip Werthner. The lecturers were John A. Broekhoven, Isabel Thomas, Mabel Orebaugh, John S. Van Cleve, Carl W. Grimm and W. S. Sterling. The officers for next year are: John S. Van Cleve, Troy, president; Carl W. Grimm, Cincinnati, vice president; Mabel Orebaugh, Columbus, secretary.

Miss Gwendolyn Kelley will entertain at 4 o'clock, July 6, to meet Mrs. Richard Jones, of Chicago, formerly Miss Elise Sinks, of Columbus. Mrs. Jones' charming personality and lovely lyric soprano voice were much appreciated here and she is keeping up the study (so successfully pursued in Europe) with Madame Hess-Burr, of Chicago.

The Women's Musical Club has issued its calendar for 1904-5, showing six club recitals and six artists. The club will make Russian music its major study this year. The artists will be Fannie Bloomfield Zeisler, Arthur Foote, Maude Powell, Allen Spencer, Pauline Wolmann, the Cincinnati Symphony Orchestra and a great soprano—Sembrich, Blauvelt, Nordica, Melba and others—the soprano to be decided upon later.

Miss Alice E. Crane, a young pianist recently returned from three years in Berlin and Brussels, will locate in Columbus about September 1. Miss Crane gave a drawing room recital in Columbus last week in the home of Mrs. Dan Laws Smith, the following program proving an interesting one:

Overture, D major, Sarabande.....	J. S. Bach
Sonata Appassionata, op. 57.....	Beethoven
Hark, Hark, the Lark!.....	Schubert
Mazurka in F.....	Chopin
Nocturne in G.....	Chopin
Ballade in A flat.....	Chopin
Novelliste, No. 2.....	Schumann
To the Brook.....	Schäfft
Etude de Concert.....	Liszt
Twelfth Hungarian Rhapsody.....	Liszt

Oley Speaks is in town, just returned to his home for the summer. He sang a recital before the Michigan Music Teachers' Association last week.

Selden Pratt is at home for the summer. He has severed his connection with the Toledo Conservatory, and will probably accept a very complimentary offer he has had recently.

Henriette Weber is in Columbus for the season of rest. This being her home, she desired to spend the vacation here. Miss Weber will go to a new conservatory in Iowa the beginning of September.

ELLA MAY SMITH.

Ysaye In Great Demand.

YSAYE at this time has more bona fide engagements contracted for than any other three artists ever had at this season of the year. Mr. Johnston's first contract with Ysaye is practically filled and inroads are being made daily on the second agreement.

Ysaye will not accept a single private engagement for less than \$2,000. Mr. Johnston has been obliged to turn down a \$1,750 offer for a private soirée.

Schumann-Heink Returning.

MADAME SCHUMANN-HEINK sailed from Europe last Thursday in order to begin rehearsals here for her comic opera engagement next season. Her company will appear at the Broadway Theatre in this city on October 3.

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ARTISTS "ON THE WING."

IF it is hard to find the prosaic man or woman of business in his or her accustomed place in July and August, it ought to be more difficult to locate those favored ones, the musical artists. Even the singers, pianists and violinists who accept engagements for the summer, usually insist that they be far from the autumn and winter routes, or in some new country remote from familiar scenes and faces. Then there are the successful teachers urged to give lessons to pupils from a distance in the vacation months, or open a summer school in some spot where students can combine study with recreation. So it may be said, Russell Sage to the contrary notwithstanding, the men and women who make up the world of music believe in vacations, or if they continue working it must be in new and healthful surroundings.

The following list tells where some artists, teachers and others associated with music are this week:

Eugen d'Albert, Lago Maggiore, Italy.
Richard Arnold and Mrs. Arnold, guests of Andrew Carnegie at Skibo Castle, Scotland.
Timothée Adamowski and Mrs. Adamowski, in Poland.
Mrs. Stella Hadden-Alexander, Green Mountains, Vt.
Arthur Bengough Alexander, Green Mountains, Vt.
Ahumada, New London, Conn.
Miss Adele Baldwin, London, England.
Miss Virginia Bailey, Muskegon, Mich.
Miss Tryphosa Bates-Batcheller, London, England.
Madame Bender, London, England.
S. C. Bennett, Asbury Park, N. J.
David Bispham, London, England.
Madame Blauvelt, in the Maine woods.
Marc A. Blumenberg and Mrs. Blumenberg, Mont Dore, France.
Edward Morris Bowman, Squirrel Island, Me.
Miss Bessie May Bowman, Squirrel Island, Me.
Frederick E. Bristol, cruising on his yacht, The Fashmore.
Theodor Bertram, Bayreuth, Bavaria.
Madame Calvè, Aveyron, France.
Mme. Teresa Carreño, in the Tyrol.
William C. Carl, Meudon, France.
Leandro Campanari, seashore, near New York.
Miss Ada Crossley, London, England.
Mrs. Mary Borden-Carter, Paris, France.
Mme. Lena Doria Devine, San Mateo, Cal.
Mlle. Antonia Dolores, London, England.
Madame Eames in Italy.
Chevalier Emanuel, Lake Placid, N. Y.
Reinhold Faletti and Mrs. Faletti, in Italy.
Miss Geraldine Farrar, Stockholm, Sweden.
Leopold Godowsky, in the Tyrol.
Heinrich Gebhard, Denver, Col.
A. J. Goodrich and Mrs. Goodrich, Lake George, N. Y.
Alexandre Guilmant, Meudon, France.
Theodore Habelmann, traveling in Germany.
George Hamlin, traveling in Europe.
Anton Hegner, London, England.
Percy Hemus, St. Louis, Mo.

Henry Holden Huss, in the Adirondacks, N. Y.
Mrs. Hildegard Hoffmann-Huss, in the Adirondacks, N. Y.
J. Jerome Hayes, Litchfield, Conn.
Allen C. Hinckley, London, England.
Bruno Hahn, Elberon, N. J.
William Harper, East Orange, N. J.
Miss Emma Howson, Long Beach, L. I.
Mme. Evans von Klenner, Point Chautauqua, N. Y.
William Knabe, in Paris.
Fritz Kreisler, in Germany.
Hermann Klein, London, England.
Mme. Julie Rivé-King, Charlotte, near Rochester, N. Y.
Ernst Kraus, Bayreuth, Bavaria.
Rudolf Krasselt, Bayreuth, Bavaria.
Jan Kubelik, Paris, France.
Rafael Joseffy, Tarrytown-on-the-Hudson.
Alberto Jonás, traveling in Europe.
Mme. Elsa von Gräfe Jonas, traveling in Europe.
Mme. Anna Lankow, Far Rockaway, L. I.
Alexander Lambert, traveling in Europe.
C. W. Loeffler, Denver, Col.
Mrs. Rollie Borden Low, Paris, France.
Miss Estelle Liebling, Siasconset, Mass.
Max Liebling, West Springfield, N. H.
Emil Liebling, in Italy.
Miss Adele Margulies, in the Tyrol.
Watkin Mills, Sydney, Australia.
Tali Esen Morgan, Ocean Grove, N. J.
Miss Laura Moore, Paris, France.
Mrs. Laura E. Morrill, New London, Conn.
Miss Grace Whistler Misick, Spokane, Wash.
José Vianna da Motta, in Thuringia.
John Dennis Mehan and Mrs. Mehan, traveling in the West.
Mrs. Mary Hissem de Moss, traveling in Europe.
Mme. Sophie Menter, in Germany.
Madame Melba, Great Marlboro, England.
Henri Marteau, in Switzerland.
Madame Nordica, in the Black Forest, Germany.
Vladimir de Pachmann, in the Catskills, N. Y.
Miss Maud Powell, Mount Vernon, N. Y.
Francis Fischer Powers, Kansas City, Mo.
Alfred Reisenauer, in Germany.
Frederic Reddall, Good Ground, L. I.
Moriz Rosenthal, in Germany.
Mrs. Helen Rhodes, Winona Assembly, Winona, Ind.
Dr. Hans Richter, Bayreuth, Bavaria.
Francis Rogers, Bar Harbor, Me.
August Roebelen, traveling in Europe.
Louis Victor Saar, in Dresden, Saxony.
Elliott Schenck, in Munich, Bavaria.
Madame Schuman-Heink, expected in New York today.
George Sweet, Parkville-on-the-Hudson.
John Philip Sousa and family, Larchmont, N. Y.
Marquis de Souza, St. Louis, Mo.
Joseph F. Sheehan, Echo Bay, N. Y.
Charles H. Steinway and Mrs. Steinway, traveling in Europe.
Madame Sembrich, Dresden, Saxony.
Oley Speaks, Columbus, Ohio.
Constantin von Sternberg, St. Petersburg, Russia.

Madame Ternina, London, England.
Mrs. Jeannette Thurber, the Catskills, N. Y.
Miss Yvonne de Treville, Paris, France.
Frank Taft, St. Louis, Mo.
Charles F. Trebar, in Germany.
Carl Venth and Mrs. Venth, Cooperstown, N. Y.
Ernest Van Dyck, London, England.
Arthur Voorhis, Niagara Falls, N. Y.
Francis Walker, Bellingham, Wash.
Henry Wolfsohn, traveling in Europe.
Miss Henrietta Weber, Columbus, Ohio.
Madame de Wenzkowska, Buffalo, N. Y.
George H. Wilson, traveling in Europe.
Herbert Witherspoon, traveling in the West.
Miss Clara Winsten, Good Ground, L. I.
Otto Wissner, in Germany.

CLIFFORD WILEY'S SUCCESS.

CLIFFORD WILEY, the baritone, scored a decided hit last week at Lexington, Ky. The enthusiasm was tremendous and public and press unanimous in approbation.

The great star of the evening was Mr. Wiley, baritone, of New York.

This Chautauqua is an assured success artistically. If no one gave Mr. Clifford Alexander Wiley were to each day appear it would be a brilliant success. Mr. Wiley is a great singer—a real artist. His fine platform appearance assures his dash captures, his wonderful voice quickens and thrills. Like all great singers you can hear his words; like them, tell the story of a song through the passion of the singing voice. Mr. Wiley is a great hit. Encores were showered upon him till he could sing no more.—The Lexington Democrat, Lexington, Ky., Wednesday, June 29, 1904.

Mr. Clifford Wiley, of New York, the baritone soloist at Chautauqua for the musical program of this week, is attracting a great deal of attention and inspiring many compliments. His voice is artistic, clear and delightful and all of his selections tasteful. Personally Mr. Wiley is a very attractive man, and is well known by several Lexingtonians who have met him in the East.—In personal notes, Lexington Leader, Thursday, June 30.

Mr. Wiley's singing was greatly appreciated. He has a well trained, resonant voice and uses it with wonderful expression. He sang the Toreador Song from "Carmen," "Loins," "Thy Beaming Eyes" and "Glory." Each song meant an encore, and the last literally took the audience by storm.—Lexington Leader, Wednesday, June 29.

WILEY, BARITONE.

"Sweet, sweet, sweet, oh, great, good god Pan!
The sun on the hill forgot to die;
The lilies revived and the dragon fly
Came back to dream by the river,
While yet his matchless melody flowed."

Mr. Wiley has charmed Lexington, and the great poet in the lines above has well expressed the people's seeming passion to hear him sing. His tenderness, plaintive pleadings and impassioned portrayals have endeared him to every one.—The Lexington Democrat, Thursday, June 30, 1904.

Wiley, the great New York baritone, was introduced. He came forward in a storm of applause and sang "My Dreams," Tosti's greatest song of sentiment. For an encore he sang a catchy air, "I'll Be Your Sweetheart." On his next appearance he rendered "Love's Dilemma," and captivated his audience with his encore "Winsome Winnie." Musical critics pronounce Mr. Wiley the greatest male soloist who ever appeared in Lexington.—The Lexington Herald, Friday, July 1, 1904.

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QUESTIONS AND ANSWERS.

Music Study in the South.

CHOWAN INSTITUTE, MURFREESBORO, N. C., June 27, 1904.
To The Musical Courier:

Will you be so kind as to give me the address of the correspondent of THE MUSICAL COURIER in New Orleans? I wish to inquire there about the advantages of studying music in New Orleans. I am expecting to study in a city in the South next year, and would like New Orleans if I can get good instruction there. What Southern city do you consider best for instruction in piano and voice? I am considering Atlanta and New Orleans, but prefer New Orleans if I can get as good instruction there. I will be glad to have suggestions from you on this and the full address I have asked for as soon as it is convenient. I am, very respectfully,

MARION CLEMENTS.

Our New Orleans correspondent is Mary E. Dunavon (1215 Carrollton avenue), who will be very glad to answer all questions appertaining to music study in her city.

No Addresses.

PHILADELPHIA, JUNE 30, 1904.

To The Musical Courier:

Kindly tell me through your columns Frau Lilli Lehmann's address, and oblige,

E. B.

We have repeatedly informed our correspondents in this column that the rules of THE MUSICAL COURIER forbid the furnishing of any addresses not printed in our advertising lists. Nor are we in a position to give the addresses of our subscribers. On the other hand we will always be glad to forward promptly any letters addressed care of this office.

Not in Our Line.

14 EAST TWENTY-THIRD STREET,
NEW YORK, July 4, 1904.

To The Musical Courier:

I have a proposition that I would like to bring to your notice. It is this: That you print the enclosed song, "Lorraine," in one of your future issues and offer a small prize to any subscriber that will compose the best music for it. Under the song you could print a small cut out coupon that will entitle the holder to compete. That insures a sale of the magazine with each coupon. In my experience of writing songs I have been surprised at the number of people that think they can compose music. Your magazine goes to many that can, no doubt, and it seems to me that a composition of this sort would stimulate some interest in the magazine, and I believe you would get a return from it. You could be the judge of the most meritorious composition, or arrange that part to suit yourself. I hope you will not take this suggestion as an impertinence. Also, to be honest, I will acknowledge that my motive for suggesting it is to sell the song. Cordially yours,

EARLE C. JONES.

The poem "Lorraine" is not without merit, but THE MUSICAL COURIER cannot entertain this or similar propositions for prize competitions or any other coupon enterprises. Our subscription increase is progressing very nicely indeed. We take pleasure in printing Mr. Jones' letter, however, thereby enabling composers to communicate with him direct.

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A Question of Title.

To The Musical Courier:

Would you kindly answer me through your paper whether Mr. De Reszké is a nobleman, and if so, whether he is a count? Thanking you for your answer,

Yours very truly,

S. BLOG.

In the first place, there are two Mr. De Reszkés that we know of, and there may be more. Our correspondent does not specify closely enough. And, in the second place, the question of ancestry is generally one too dark and dank to admit of much probing. To find out authoritatively whether "Mr. De Reszké" is a nobleman, and if so a count, it would be necessary to put the question to that gentleman point blank. Our correspondent has our permission to do so, and we, too, will abide by the answer.

The Other Side.

EVANVILLE, Ind., July 2, 1904.

To The Musical Courier:

I was surprised at the position you took editorially in a recent issue on the question of musical education in the public schools. Your arguments that it should be abolished in the city of New York apply equally everywhere, and, according to my opinion, weigh as much as reasoning for the abolishment of the "three r's" in the common course. If teachers are incompetent they should be replaced by those taught right, by a method like Tali Esen Morgan's, which not only inculcates sight reading but also music theory. Then the benefits accruing would be incalculable. If you admit that the art of music is largely a matter of education, you will agree that it matters not if the public schools turn out unfinished musicians, the aim being to give an easy foundation, naturally acquired, and to enable musical enjoyment and possibly reproduction by the masses, not for our benefit, but for their own. Here is the real start of culture of any kind in any nation. A large part of what is learned in the common school branches is soon forgotten, so let the children forget some of their music, but also form the habit of enjoying it. Rather cut out of the curriculum that "Saturn is 886,000,000 of miles beyond the sun" and that the latter body "will turn cold in 20,000,000 of years." Save somewhere else, dear COURIER, and let not your well known business sagacity dictate a form of economy narrow and blighting at the roots of art. We find shiftless carpenters and crazy parachute jumpers as well as musicians.

HUGH C. SCHMITT.

A Matter of Record.

AMERICAN SOCIETY FOR EXTENSION OF UNIVERSITY TEACHING,
111 SOUTH FIFTEENTH STREET,
PHILADELPHIA, JUNE 23, 1904.

To The Musical Courier:

Will you kindly give the undersigned information as to the musical record of Walter Damrosch, covering the societies, &c., that he has been and still is director of, and greatly oblige,

Very truly yours,

A. S. FOR E. OF U. T.

Walter Damrosch at present is conductor of the New York Symphony Orchestra. In the past he has been conductor at the Metropolitan Opera House, and also had an opera company of his own. He has been the leader, too, of the Oratorio Society, the original New York Symphony Orchestra, the New York Philharmonic Orchestra,

and many smaller enterprises in New York and in other cities.

A Delicate Question.

46 CENTRAL PARK WEST, NEW YORK, JUNE 23, 1904.

To The Musical Courier:

Having recently had a discussion on the subject, I would feel exceedingly obliged to you should you be so kind as to let me know the exact age of Nahan Franko, first violinist of the Metropolitan Opera House Orchestra, now playing at the Madison Square Garden.

I apply to you for this information, being a reader of your valued paper, and trusting in your courtesy for a reply believe me,

Yours respectfully,

DINO COPELLO.

This is a difficult question to answer, but we will try. Nahan Franko looks like thirty-three, plays the "Meistersinger" Prize Song with the passion of thirty-one, knows enough local musical history to be at least sixty, leads "Pagliacci" and "Carmen" like a veteran of fifty-eight, is athletic enough to be twenty-five, and has been married three times. Will our correspondent please give us an easier question?

One of Many.

BROOKLYN, JUNE 23, 1904.

To The Musical Courier:

Having noticed in the lines of your publication with what kindness you not only assist colleagues long established but also those lately come to this country, I take the liberty to ask you for advice.

I am a German (pupil of Bruch, Herzogenberg, Bülow and Rubinstein) and have had a German college education, chiefly in philology. As the conditions for the means of support in Germany are so difficult, my marriage with an American induced me to emigrate to this country. Since January I have been living here in Brooklyn, but in spite of my greatest endeavors I have not had the slightest success.

With this mail I am sending you a few of my latest compositions, which will no doubt show you the earnestness of my musical efforts. I am also a good pianist and organist, and from 1890-95 was engaged as musical director of the Operas in Dresden and Breslau.

A number of songs which I lately composed will soon be sung at New York (Oscar Saenger concerts), and I hope to execute some new instrumental compositions on the same occasion.

From 1899-1901 I undertook a large tour through Russia and Asia to study the Slavic folksong, and since then have developed a very extended literary activity.

Perhaps I may hope soon to receive word from you, and would be thankful to you for any information or advice.

Thanking you in advance, I am,

Yours very truly,

CARL G. WINNING.

We receive many letters like the foregoing, but as a rule we do not publish them. However, the case of the present correspondent is an exceptionally worthy one, and we believe he can best be helped by bringing him in this manner to the attention of conservatory directors who might be able to use his services. We have examined Mr. Winning's compositions and find them to be the products of an accomplished musician, gifted with melodic invention and possessed of skillful craftsmanship.

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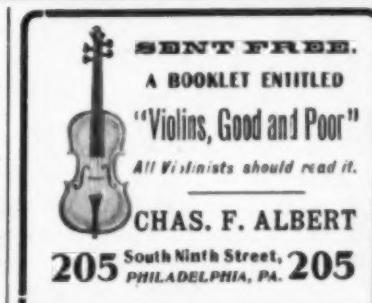
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